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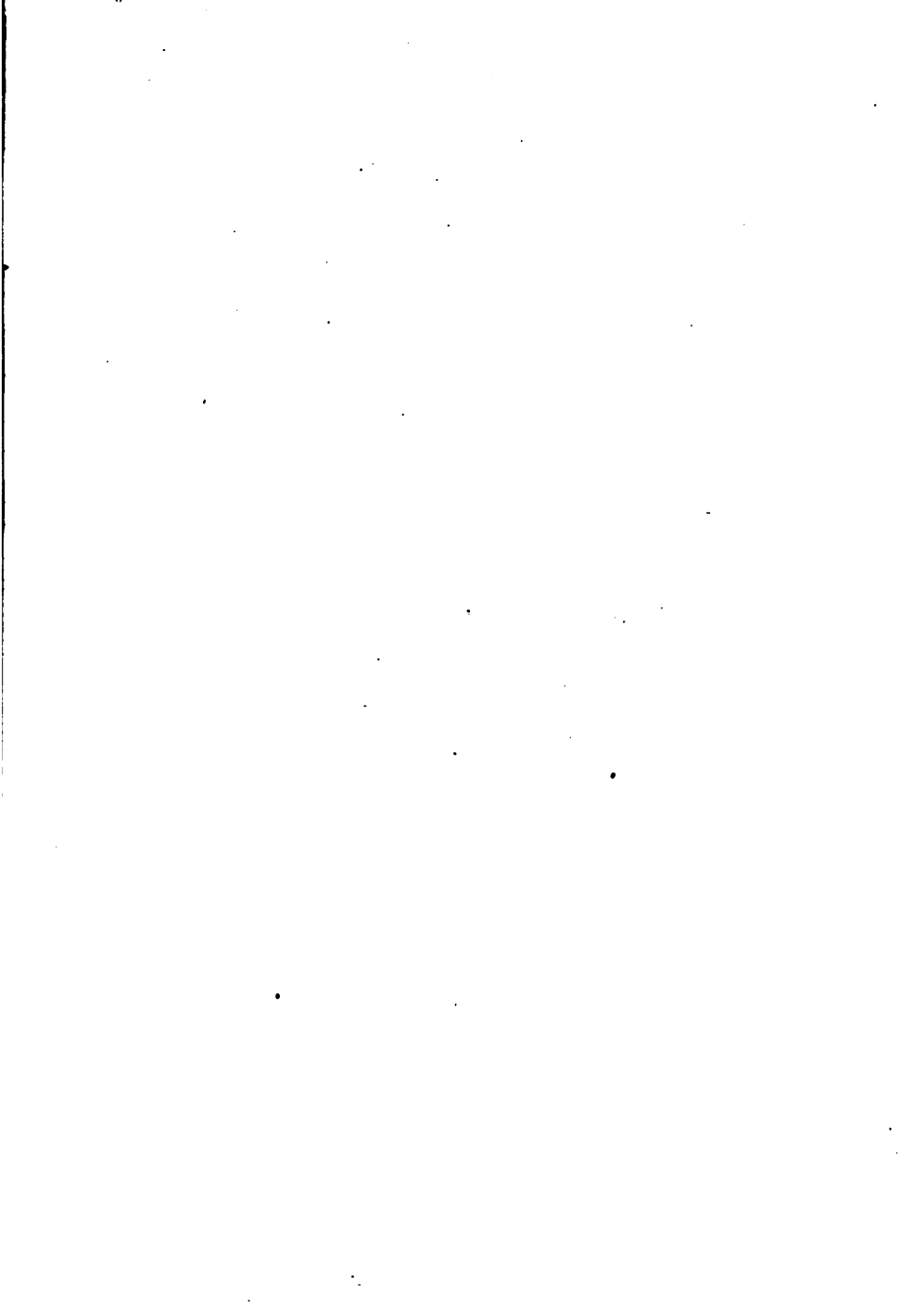
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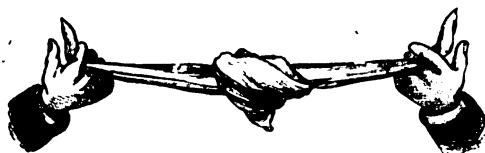
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MORE MAGIC

BY

PROFESSOR HOFFMANN

Freud, Angelo John Lewis
AUTHOR OF "MODERN MAGIC," "CONJURER DICK," "DRAWING-ROOM
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1875

MORE MAGIC.

INTRODUCTORY.

THE present pages are intended as a supplement to the writer's treatise on *Modern Magic*, which made its first appearance in 1878. It has run through six editions, and still maintains its position as the standard authority on the subject, but the knowing in such matters begin to complain that it is not quite up to date. Conjuring, like other arts, has been "moving on" during the past eleven years. Old methods have been improved, and new have been devised. "Eternal progress is eternal change," and the "how it's done" of 1889 differs, in a good many particulars, from the "how it used to be done" of 1878. To incorporate these later developments of the Mystic Art with *Modern Magic* itself would render it inconveniently bulky, and it has, therefore, been decided to embody them in a supplementary treatise, under the title of *More Magic*.

The explanations to be here given will pre-suppose an acquaintance with *Modern Magic*, to which, in order to avoid repetition, I shall have frequent occasion to refer. With regard to the order of treatment, I have thought it well to follow, as nearly as possible, the arrangement of the original work.

CHAPTER I.

IT will be remembered by readers of *Modern Magic* that the first chapter of that book dealt mainly with three items, the Magician's Wand, the Magician's Table, and the Magician's Dress.

Of the first, the Wand, there is but little new to be said. From the time of Pharaoh downwards, the wand has been and will always remain the chosen emblem and instrument of the magician's power. Readers of Lord Lytton's "Strange Story" will remember what a prominent part the magic wand plays in that exciting narrative, and in a later work, "The Coming Race," the same writer has described a wand or rod which, by means of a mystic force called "vril," accomplishes unheard-of marvels, even to striking down an enemy at a distance by a flash of portable lightning. The modern magician has not got quite so far as this; but the flash, at any rate, is realized by what is known to conjurers as the "Firing" Wand. Instead of using the prosaic pistol to induce some magical evolution, the performer simply waves his wand. There is a bang and a puff of smoke, proceeding unmistakably from the wand itself, which, on the *post hoc, propter hoc* principle, is naturally regarded as having produced the transformation.

The secret lies in the use of a special wand, brought on by the performer in place of the one he has hitherto been using, which it is made to resemble as closely as pos-

sible. Fig. 1 shows the external appearance of the wand, and Fig. 2 the same in section. On examination of the latter, it will be seen that the wand (which is of brass,

FIG. 1.

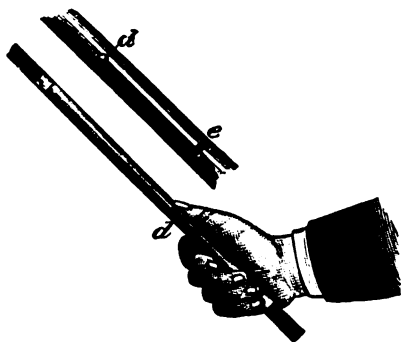


FIG. 2.



japanned in imitation of wood), has at one end a miniature pistol barrel, *a*, of very small bore, with a nipple, *b*, on its hinder end. This portion unscrews to allow of the placing of a percussion cap on

the nipple. If much noise is desired, the barrel may be loaded with powder in addition, but the cap alone will make a very respectable report. The remainder of the length of the wand is occupied by a cylindrical piston, or "hammer," *c*, which is normally forced forward against the nipple by the action of a strong steel spring, but may be drawn back at pleasure and so retained, by forcing back the little stud *d*, and pushing it into the slot *e*, as shown in the complete view of the wand in Fig. 1. A quick sideways movement of the thumb releases *d*, which then flies into the position shewn by the enlarged view in the same figure. The hammer strikes the nipple, and the explosion takes place.

Another element of Lord Lytton's portable lightning-

conductor is realized by the introduction of an electric wand, which by means of a minute battery and induction coil concealed within it, gives a severe shock to any one grasping it incautiously, though the performer, acquainted with its secret, can handle it with impunity.

This piece of apparatus belongs less to the category of conjuring tricks than to that of practical jokes, which as a rule are best avoided. There are, however, cases (as, for instance, that of the gentleman who not only knows how everything is done, but insists on explaining it to the audience) when its use may become not only legitimate, but advisable. A judicious dose of the electric wand will effectually cure such a person for the time being of his mania for interruption, and its use in such a case will generally be cordially approved by the remaining spectators.

The tendency of conjuring, as an art, has for many years past been in the direction of simplification. Robert-Houdin made the first great step in this direction by suppressing the old-fashioned table with long hanging cover, within which an assistant was concealed. His centre table was of carved wood, gilt, and of light and elegant appearance, clearly excluding the supposition of any concealed assistant, but duly furnished with a *servante** in the rear, and fitted within with a range of *pistons*† for working pieces of mechanical apparatus. The conjurers of the old school, having occasion to cause the disappearance of any object, placed it on one of these cumbrous tables, and concealed it beneath a gorgeously japanned tin cone, under

* See *Modern Magic*, p. 6.

† See *Modern Magic*, p. 447.

cover of which it fell through a trap into the hands of the hidden assistant. Robert-Houdin did away with the metal covers, and relegated the traps to two small console tables fixed against the scene, one on either side of the stage, into which an assistant behind the scenes could extend his arm, and thereby gain possession of any object placed thereon by the performer. Compared with the display made by his predecessors, Robert-Houdin's stage arrangements (as still subsisting in the *Théâtre Robert-Houdin* in Paris, and as described by himself in his "*Secrets of Stage Conjuring*,"*) must have seemed simplicity itself. But the simplicity was only on the surface. Robert-Houdin's *forte* was essentially mechanical, and his greatest effects were produced by the use of ingeniously contrived pieces of apparatus, many of them most intricate in their construction. The elder Frikell (Wiljalba) may be regarded as the founder of the non-apparatus school of conjurers, the principal characteristics of his entertainment being the absence of visible accessories. His example was not, however, universally followed. Professor Anderson, the Wizard of the North, to the last adhered to the "heavy" school of conjuring, his baggage, in the way of fit-up and apparatus, at one time amounting, it is said, to seven tons! The leading performers of the present day go to the opposite extreme. Without actually discarding mechanical aids, they give the preference to such tricks as can be performed without visible apparatus, or with such apparatus only as represents to the eye of the spectator merely the appliances of every-day life, and is not obviously designed for conjur-

* *The Secrets of Stage Conjuring* (Geo. Routledge & Sons), pp. 34 *et seq.*

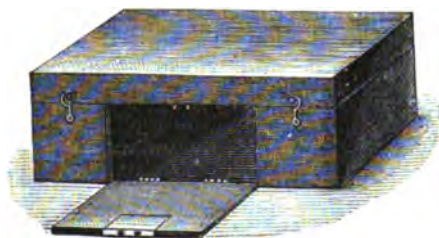
ing purposes. Elaborate mechanical effects are relegated to the pantomimic stage, and most of the higher-class performers of the present day, such as Hartz, Bertram, and Buatier, give what is professionally known as a "carpet-bag show," from the fact that a moderate sized "Gladstone" suffices to contain all the apparatus necessary. As a matter of course, the performer does not encumber himself with the old-fashioned table; indeed, Hartz uses for his most startling feats a little spider-legged *gutridon*, with a transparent plate-glass top barely a foot in diameter.

It would seem at first sight that, if the performer dispenses with any special table, he must also dispense with the aid of a *servante*, but this is not quite the case. The performer must still have some convenient hiding-place whence to produce, or wherein to "vanish," the articles he uses; and this is attained, where necessary, by the use of portable *servantes*, which may be attached at pleasure behind an ordinary table, or still better, behind a solid-backed chair. These sometimes take the form of a miniature shelf or tray, but preferably of a little net-work bag, stretched upon a wire framework, and attached to the table or chair by means of a couple or more of minute "screw-eyes," which can be inserted in a few minutes, and when removed, leave only a minute hole scarcely visible without close examination. In many instances it may suffice simply to detach the *servante* when done with, leaving the screw-eyes permanently in position. The size of the bag will vary according to the purpose for which it is required, ranging from three inches wide, upwards.

Another plan which may be recommended for amateur use, is to have an oblong wooden box, preferably of a

dull black, and measuring, say, from sixteen to eighteen inches in length, ten to eleven in width, and six deep. A box of this size will carry a good deal of the lighter class of apparatus, and may be placed openly on the table used by the performer, who should open it every now and then to take out (say) a pack of cards, a knife, a pistol, or other necessary article. The presence of the box is therefore satisfactorily accounted for, and gives rise to no suspicion, while the portion of the table between the box

FIG. 3.



and the performer serves the purposes of a *servante*. It is well to have a portion of the front of the box arranged to fall down (*see* Fig. 3), so as to give private access to the interior. The handle for carrying the box should be placed on the same side as the hinges, which, when the box is in use, are turned towards the spectators.

A trap (wooden) may, if desired, be cut in the top of the box, which should in such case be carved in a geometrical pattern, so as to conceal its presence. For most purposes, however, this will not be found necessary.

Under the head of "dress" there is little novelty to record, save that the ingenuity of certain performers has

discovered a new use for the "chimney-pot" hat. From time immemorial the hat has been pressed into the service of the magician. It has produced cannon-balls, loaves of bread, bird-cages, bundles of firewood, and even babies, but in each of these cases the part played by the hat was merely passive, the article being "loaded" into the hat by the performer himself immediately before producing it. The hat is now made actively to co-operate in the magical effect. For the purpose of "production" or "change," a hat is made with a secret receptacle, three or four inches deep, within the crown. The lining is black, so that a casual glance at the interior does not betray the difference between the internal and external measurements. A hinged flap within in this case gives access to the interior. Another form of mechanical hat has a trap cut in the crown, working with a very light spring, so that an orange or ball placed, as if in order that it may be more conspicuous, on the top of the crown, may instantly be made, under cover of the hand, to disappear into the interior.

I mention these mechanical hats for the sake of completeness, but, in a general way, should recommend my readers to avoid them. The only occasion on which I have seen them used to advantage was by Velle, a clever Hungarian prestidigitateur, performing in the centre of the ring at the *Cirque d'Hiver*, Paris, with spectators absolutely all round him. Under such circumstances almost any expedient would be legitimate, but in a performance under ordinary conditions the use of the performer's *own hat* must be regarded as a blemish, as being almost necessarily suggestive of special preparation.

CHAPTER II.

PRINCIPLES OF SLEIGHT-OF-HAND APPLICABLE TO
CARD TRICKS.

IT will be remembered by readers of *Modern Magic* that seven methods of "making the pass" (*i.e.*, transposing the top and bottom halves of the pack) are there described. To these I propose to add one only, known to experts as the *Charlier* pass, after the venerable wizard, *facile princeps* among card conjurers, to whom its invention is due. It is unquestionably the best of single-handed passes, indeed the performer who has mastered the Charlier pass will rarely need to use any other.

The cards are taken in the left hand, supported by the

FIG. 4.



FIG. 5.



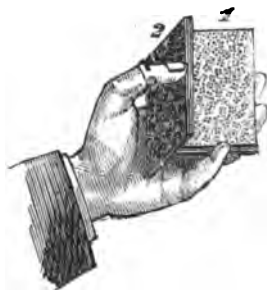
tips of the second and third fingers and thumb, as shown in Fig. 4, the little finger taking up its position midway

across the lower end of the cards, and the first finger remaining extended. The lower half of the pack is now allowed, by a slackening of the pressure of the thumb, to fall loose into the hand, as in Fig. 5. The first finger then comes into play, and lifts the outer edge of the lower packet until it touches the ball of the thumb, as in Fig. 6.

FIG. 6.



FIG. 7.



The second and third fingers now relax their pressure, thereby allowing the outer edge of the upper packet (marked 1 in the diagrams) to pass the edge of the lower packet, as in Fig. 7. The first finger is again extended, allowing the two halves of the pack to coalesce, and the pass is made.

In description, this succession of movements may sound complicated; but in actual practice it is performed instantaneously. I myself, though by no means claiming exceptional dexterity, have made it with a piquet pack of "Tankerville" cards (size $3\frac{1}{2}$ inches by $2\frac{1}{4}$ inches) fifty times in a minute; and I have little doubt that anyone

practising specially for speed might attain a very much higher record. With full-sized cards, though not more difficult, the movement becomes necessarily slower, as the two packets describe segments of larger circles, but even with these it is easy to reach forty-five times a minute. A backward or forward sweep of the arm will assist in covering the movement, which, even at the speed I have named, would still be visible without such cover.

The Charlier pass is of constant utility. Among other things it affords a ready and natural means of gaining possession of a drawn card. A card having been chosen, the performer says, "Now, sir (or madam), will you put the card back in the pack?" He offers the pack lying in the palm of his left hand, but as he does so, opens it book-wise with the thumb, thereby bringing it into the position shown in Fig. 5. The movement is so easy and natural that the drawer instinctively places the card in the opening. The pack is then closed, apparently with the card in the centre, but in the act of closing it the pass is made, and the card lies on the top, to be dealt with at the performer's pleasure.

TO "FORCE" A CARD. *New Methods.*

This, like the pass, may be performed single-handed. For this purpose the cards are spread fan-wise, the card to be forced being so disposed as to show a little more surface than the others. This minute difference of appearance catches the eye, and the spectator, unless purposely difficult of choice, is pretty sure to draw the card so exposed.

As a variation, the cards may be spread out in a row,

one overlapping another, on the table, the card to be drawn being, as before, a trifle more exposed than the rest. Neither of these methods is quite so certain as the old-fashioned two-handed method of forcing, which should therefore still be employed if it is essential that the right card should be taken in the first instance. If not, and a wrong card is chosen, some simple feat is performed with it (*e.g.*, passing it through the crown of a hat, after the manner to be described hereafter), after which the performer reverts (asking some other person to choose a card) to the more important trick.

Another method of forcing a card is as follows:—Take the pack in the left hand, with the thumb across the centre of the cards, and pressing firmly upon them. Then, with the right-hand fingers above and thumb below, “ruffle” the cards,* at the same time inviting some one to note any card he pleases. You stop short halfway (or thereabouts) through the pack, when he will necessarily take note of *the last card at which you stop*, that being the only one he has been able to see distinctly. Slipping the little finger of the left-hand under this card, you bring it to the bottom by the pass, and thence dispose of it as may be necessary for the purpose of the trick.

There is just a possibility that some very naïve person may think of the bottom card, that being the only other card of which he is able to get a distinct view. It may be therefore as well when using this sleight to remark, “Think of any card you like—not the bottom card, because I have

* See *Modern Magic*, p. 28.

seen what it is, but some other." You thus not only avoid a possible hitch in your proceedings, but acquire a (wholly undeserved) character for exceptional honesty and square dealing.

To Force three Cards together.—There are certain tricks, as for instance that of the Rising Cards,* in which it is essential to force a certain number (say three) of predetermined cards. This is ordinarily effected by using a pack of forcing cards, consisting of (say) ten knaves of clubs, ten sevens of diamonds, and ten queens of hearts. The cards of each description are kept together, and the performer forces one card from each division of the pack. I myself occasionally vary this proceeding in a manner which I have never seen adopted by any other person, though I should hesitate to assert that it is not so. I still use the forcing pack, but instead of keeping the cards of each description together, I have a series of three cards, ten times repeated, thus :—knave, seven, queen ; knave, seven, queen, and so on to the end. I come forward shuffling these cards, but in such manner as to leave them in the same order.† I then place the cards on a tray, ask a spectator to cut them where he pleases, and then to take the three top cards, retaining one for himself, and handing the two others to his neighbours. He is of course bound to have one of each sort, but the proceeding looks so fair that not one person in a thousand will suspect that the selection has been governed by anything but chance.

* *Modern Magic*, p. 125.

† See "False Shuffles," *Modern Magic*, pp. 23 et seq.

FALSE SHUFFLES.

Six forms of false shuffle have been already described in *Modern Magic*. To these I may add with advantage—

Seventh Method. (To keep a particular card or cards in view.)—Bring the cards to be reserved to the top of the pack, then, dividing the pack into two halves, take one in each hand, (the upper portion in the right hand), and hold them upright on the table, the two packets being face to face, and a little more than the length of a card apart. Now drop a few cards from each hand alternately, letting them fall face downwards on the table, but take care to keep the reserved cards to the last, so that they may again form the top of the pack.

This, it will be seen, is a mere adaptation of a shuffle in every-day use among card-players. The spectators are not aware that the reserved cards are at the outset at the top, and have therefore no reason to suspect that the cards are otherwise than fairly shuffled.

Eighth Method. (To retain the whole pack in a pre-arranged order.)—This is another speciality of Professor Charlier, already referred to. Holding the pack in the left-hand, pass three or four of the top cards into the right. Then by degrees pass the remaining cards alternately above and below these, but in passing cards below take from the *top* of the left-hand packet, and in placing cards *above* take from the bottom of the left-hand packet, being exactly the reverse of the ordinary procedure. The movement will require a good deal of practice in order to perform it neatly, but when once mastered, it is marvellously deceptive. The passing of cards from the top of the left-

hand packet to the bottom of the right-hand packet is easy enough, they being simply pushed forward by the left thumb ; but the passing of cards from below the left-hand packet on to the top of the other is not quite so easy. The best plan is to push them forward with the fingers of the left hand, at the same time using the thumb of the right hand as a check to prevent the upper cards of the packet being pushed forward with them.

This shuffle leaves the cards "cut," as compared with their original condition, but not otherwise disturbed in order. For the purpose of forcing three cards at once, as described on page 13, it answers admirably, the fact that the cards are cut being in this case immaterial. Where it is necessary to bring back the pack precisely to its original condition (*i.e.*, with the same card uppermost), this must be effected by the use of the "bridge," or of a long or wide card.*

Ninth Method. (To retain control of a given card or cards.)—Taking the bulk of the cards in the left hand, and the cards to be kept in view in the right, insert these latter into the upper end of the left-hand packet, either together, or preferably at intervals, two or three cards apart. The right hand then covers the pack, and apparently pushes these cards home in the pack ; but, in reality, instead of pushing them down straight, twists them a little to the left (Fig. 8), and with the forefinger presses them down diagonally through the pack to the position shown in Fig. 9, the thumb of the right hand, placed at the right-hand bottom corner, acting the while as a 'stop' to prevent other

* *Modern Magic*, pages 39, 60.

cards being carried down with them.* When they have reached this point (of course still covered by the right hand) the inserted cards are straightened with the rest, and a moment later are drawn out by a twist of the pack to the

FIG. 8.



FIG. 9.



right, and placed either below or above the rest of the cards, as may be necessary for the purpose the performer has in view.

This shuffle is familiar to French card-sharpers under the title of the *queue d'aronde*, or dove-tail. An eminent authority on sleight of hand,† describing this shuffle, suggests as an improvement that the inserted cards be bent over to the right instead of the left before being pushed through the pack ; but the above is the recognized method, and, after a careful comparison of the two, I do not find that anything is gained by the alteration.

The dove-tail shuffle affords a ready and effective

* The artist has, with the best of intentions, made the right hand transparent in the cut, the better to show the process ; but the result is not altogether satisfactory. The reader is recommended to disregard the ghostly hand, but to note carefully the transposition of the two packets, as indicated by the letters *a* and *b*.

† *Sleight of Hand*. A practical Manual of Legerdemain. By Edwin Sachs. Upcott Gill, 1885.

method of bringing four cards, distributed in different parts of the pack, together. The four cards having been drawn, or otherwise selected, the performer invites the choosers to replace them wherever they please. He offers the pack, spread fanwise, for that purpose, but takes care to keep so tight a grip of the closed end of the fan, that the cards cannot be thrust completely home. Closing the "fan," and calling attention to the four cards, which still project, he shows that no two of them are placed together. He then brings them together as above, and in due course shows that they are so.

The trick of the "Inseparable Aces" (*Modern Magic*, page 79) may be repeated by this method with very good effect.

TO CHANGE A CARD. (*The revolution.*)

To the six "changes" enumerated in *Modern Magic* I may add a seventh, less generally useful than the *filage*, but, if possible, even more brilliant in effect. It is desired, say, to change the ace of diamonds into the nine of clubs. Bring the last-named card to the bottom of the pack, and palm it, face inwards, in the right hand. Take the ace of diamonds, also face inwards, between the second finger and thumb of the left hand, and thence take it in the right, in so doing bringing the nine of clubs over it. The two cards are now back to back. Hold them between the second finger and thumb of the right hand, as shown in Figs. 10 and 11 (back and front view respectively), pressing the forefinger against the centre of the hinder card. Take the pack in the left hand, and as you pronounce the word "Change," bring the second finger and

thumb nearer together, at the same time increasing the pressure of the tip of the forefinger. As soon as the cards reach the degree of curve shown in Fig. 10, or rather more,

FIG. 10.



FIG. 11.



let them escape from the middle finger, when they will be simultaneously clipped by the forefinger and thumb, and will make a semi-revolution on their longer axis, being thereby brought into the position shown in Fig. 12, the

FIG. 12.

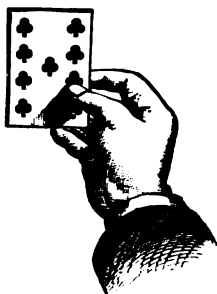


FIG. 13.



ace of diamonds now facing to the rear, and being, to the eye of the spectator, changed into the nine of clubs.

Meanwhile, the left hand should not be entirely

passive. The pack should be held between the first finger and thumb, the middle finger being doubled behind it, and the third finger resting on the outer bottom corner of the pack. At the same instant that you make the "change" as above with the right hand, the third finger draws back, as shown in Fig. 13, the corners of the last three or four cards, allowing them to escape with an audible "click." This "click," which is a variety of the "ruffle," and will be found a valuable addition in many tricks, helps to persuade the spectators that somehow or other the ace of diamonds has flown back to the pack, and the knave of clubs has taken its place in the right hand.

A quick movement of the hands towards each other, in the act of making the "change," will tend to strengthen this impression.

TO SPRING THE CARDS FROM THE ONE HAND TO THE OTHER. (*With mechanical pack.*)

The legitimate method of executing this flourish has been already described in *Modern Magic* (p. 37), but it is a feat that demands considerable practice. The ingenuity of some performers has produced mechanical packs of cards, whereby a similar effect may be produced at much less expenditure of personal dexterity. Such packs vary somewhat in arrangement. The earliest, mentioned by Robert-Houdin, had the ends of each card, to a depth of about half-an-inch, glued to the cards next preceding and following it. Thus the top card would be glued to the second card at bottom, the second to the third at top, the third to the fourth at bottom, and so on throughout, so that the whole, when drawn apart, formed a "zigzag,"

though when pressed together there was no difference in appearance from an ordinary pack. The cards thus prepared could be drawn apart three feet or more, and by the aid of such a pack, substituted at need for the ordinary pack previously in use, the "springing" from hand to hand could be very neatly simulated. It is obvious, however, that the pack so arranged could only be opened in one direction; and the packs now used for the same purpose are usually strung together with a double line of narrow white silk ribbon, allowing about half-an-inch of play between each pair of cards, and so arranged that they shall, when drawn out, lap each over its neighbour, just far enough to prevent the ligature being visible.

The pack first described admits of being "ruffled" (*Modern Magic*, p. 27) and might be made available for an independent trick, as follows, though I am not aware that it has ever been so used. The pack should be made up with black and red cards alternately, when it will be found that one side of the zigzag will be all black; the other side all red cards. This pack being in due course substituted for the ordinary pack already in use, the performer would say, "Now, ladies and gentlemen, I will make these cards either all black or all red, at your pleasure." Ruffling the cards, he would show that they were (say) all red, while by turning the pack round endwise, and repeating the movement, they would be seen to be all black.

THE BRIDGE: ADDITIONAL METHODS.

One method only of making the bridge was mentioned in *Modern Magic* (p. 39). The method there described is the most orthodox, and the most generally preferred; but

either of the following may be used where the circumstances of the trick render it more appropriate :—

Second Method. Take the pack in the left hand, with the second or third finger between the upper and lower halves. Cover the pack with right hand, fingers at top and thumb at bottom, and press smartly with this hand. This movement forces the centre portion of each half outwards, and the bridge is made.

Third Method. Take the upper half of the pack in the right hand, and make the single-handed ruffle (*Modern Magic*, p. 28) smartly therewith. The cards used will now be bent slightly outward, while those in the left hand remain perfectly flat.

Fourth Method. Take the upper half of the pack in the right hand, little finger below, thumb across, and (covering the movement with a wave of the arm) press down the centre of the cards with the thumb, at the same time pressing up their ends with the fingers. Place below the packet in the left hand, and the bridge is made.

CHAPTER III.

CARD TRICKS WITH ORDINARY CARDS, AND NOT
REQUIRING SLEIGHT OF HAND.

I CANNOT better commence this chapter than by describing sundry additional methods of discovering or identifying a chosen card.

Fourth Method. Offer the cards in the usual manner, inviting a spectator to draw one. While he is examining it, close up the cards in the left hand, grip them tightly, and with the thumb of the right hand press strongly on the pack, at the centre of its lower end, so as to make that end of the cards slightly concave. Offer the pack, that the drawn card may be replaced. The pack may now be shuffled as freely as the company please, but you can always pick out the drawn card, that card alone of the whole pack being perfectly flat, while the remainder show a curved line at one end. A slight pressure in the opposite direction will make all straight again.

Fifth Method. A card having been selected, offer the pack fanwise, that the drawer may replace it. As he does so, let the forefinger of the right hand, which is naturally under the cards, come up and meet it, and with the finger-nail press crossways upon the edge of the card. This will make a minute notch or indentation, too slight

to be noticed by any uninstructed person, but readily perceptible, either by hand or eye, to the initiated.

Sixth Method. This is a variation of the second method described in *Modern Magic*. Deal out twenty-one cards, face upwards, in three heaps, inviting a spectator to note one of them. Enquire in which heap the chosen card lies, and pick up the cards with this heap *undermost*, thereby bringing it uppermost when you turn over the cards and deal again. Repeat the process; again ask in which heap the chosen card lies, and again place it undermost. Deal a third time face uppermost, mentally noting *the first card* of each heap, for when you are told the heap you will know that such first card was the one chosen. You may now reveal your knowledge in any way you please; say by the "first method," described at page 44 of *Modern Magic*.

If proficient in sleight of hand you might again pick up the cards with the indicated heap undermost, thereby making the chosen card the top card; palm off that card, and finish the trick at your pleasure.

ANY NUMBER OF PACKETS OF CARDS HAVING BEEN FORMED FACE DOWNWARDS ON THE TABLE, TO DISCOVER THE TOTAL VALUE OF THE UNDERMOST CARDS.

Instructions have already been given (*Modern Magic*, page 49), for performing this feat with the piquet pack of 32 cards. Four cards were to be turned down, aces counting as eleven, court cards as ten, and other cards according to the number of their pips. On each card, estimated as

above, were to be placed so many more, irrespective of value, as would bring the total up to fifteen. By privately counting the cards left over, and to their number mentally adding 32, the total value of the four turned down cards was ascertained.

I am indebted to a mathematical friend for an algebraic formula whereby this feat may be worked with any number of cards, and any number of heaps at pleasure. Thus :

Let a be the number of heaps,
 „ b be the number of cards in the pack,
 „ c be the number to which heap is to be brought,
 „ d be the number of cards over,
 and let x be the sum of the pips of the turned-down cards.

Then $ca - x + a + d = b$

i.e. $(c+1) a - x + d = b$

$\therefore x = (c+1) a + d - b.$

An example will render the process more intelligible. Thus, suppose that a full pack of 52 cards is used, that five cards are turned down, being respectively an ace, queen, ten, six, and three (total value, 11, 10, 10, 6, 3=40), and that each heap is to be made up to sixteen.

On the ace will be placed 5 cards.

On the queen „ „ 6 „

On the ten „ „ 6 „

On the six „ „ 10 „

On the three „ „ 13 „

Total 40 cards.

These with the five cards turned down make 45, leaving seven cards unused.

In this case

$$a = 5$$

$$b = 52$$

$$c = 16$$

$$d = 7$$

Applying the formula

$$x = (c + 1) a + d - b$$

we find that

$$x = (16 + 1) 5 + 7 - 52$$

$$= 85 + 7 - 52$$

= 40, being the value as above of the five turned-down cards.

It will be found that the use of this formula will always ensure a correct solution, whatever the value assigned to the different symbols.

In connection with this, I may describe the following :—

NEW NUMERICAL TRICK WITH CARDS.

The performer is blindfolded, or sits in another room, but within hearing. A spectator is invited to make three heaps of cards, all equal in number, on the table. The performer then asks how many shall be finally left in the centre heap. This being decided, he desires that three cards may be taken from each of the side heaps, and placed on the middle heap. Then, that the cards remaining in the left-hand heap be counted, and a corresponding number taken from the middle heap, and placed on the

right-hand heap. The number left in the middle heap will now (though the audience do not realise the fact) necessarily be *nine cards*, and by directing removals from the centre to the side heaps as may be necessary, any number you please may be left in the middle.

The trick may be varied by the performer's announcing at a given stage, that there are now in the middle heap so many cards.

The algebraic formula will be as under, and will explain the process.

Let x be the number of cards to be first removed from each side heap and added to the middle heap.

Let y be the number of cards left in each side heap after such removal.

Then obviously each heap originally consists of $x + y$, and the first condition of the three heaps is

$$x+y \qquad x+y \qquad x+y$$

And their condition after the first removal is

$$y \qquad 3x+y \qquad y$$

And their condition after the second removal

$$y \qquad 3x \qquad 2y$$

and x being a known number (viz. 3) the number of the centre heap (3×3) is known also.

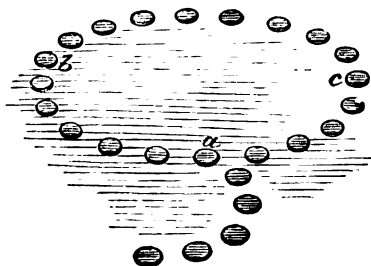
The number of heaps may vary, but such number must be known to the performer; and the value of x may vary at pleasure, but such value must be deducted from all save one heap, and added to the middle one.

THE CAPITAL Q.

This also is a numerical trick ; but of a somewhat different character. In its simplest form it may be performed with counters, coins, or even bits of torn paper. The use of playing cards, after the manner hereafter described, is an improvement of my own, and will be found, I venture to think, to add materially to the effect of the trick.

The original form of the trick is as follows :—The performer takes (say) five-and-twenty counters (the precise num-

FIG. 14.



ber is immaterial), and lays them on the table in the form of a capital Q, after the manner shown in Fig. 14. He then offers to leave the room, and asks some one to count, during his absence, from the tip of the tail up the *left* side of the circle, touching each counter in turn, and stopping at any one he pleases. Then to start from such last-mentioned counter and count back again *to the same number* ; but this time not returning down the tail, but continuing up the right-hand side of the circle, touching each counter in succession as before. On his return to the room, the performer will indicate without fail the counter last touched, and this may be repeated as often as desired.

The secret lies in the length of the "tail," the touching process necessarily terminating just *as far up the right-hand side of the circle as there are counters in the tail*. An example will render this clearer. Suppose that the person counting goes up to twelve, which will bring him to the counter marked *b* in the Figure. He then begins the return journey, calling that counter *one*, the next *two*, and so on till he has again counted twelve. There being in this case *five* counters in the tail, the touching process will terminate at the counter marked *c*; being the fifth from the tail up the right-hand side, and however far the counting process had been continued up the left-hand side, the return journey must still have terminated at this same counter. This arises from the fact that the counters touched on the left-hand side of the circle, are common to both the going and returning series. All that the performer therefore has to do is privately to count from *a* (exclusive) as many counters as there are in the "tail," and this will bring him to the required counter. If the experiment be repeated, it is well (under the excuse of showing that the exact number of counters is immaterial), to shorten or lengthen the tail by a counter or two, or otherwise it would soon be noticed that the touching terminated at the same point, and the secret would probably be discovered.

Now for the improved form of the trick: Take a full pack of cards, and arrange thirteen of them according to the formula given at page 50 of *Modern Magic*.

Eight kings threatened to save
Ninety-five ladies for one sick knave.

Meaning

Eight, king, three, ten, two, seven,
Nine, five, queen, four, ace, six, knave.

The four suits are to be used in succession, and in a pre-determined order, say, diamonds, clubs, hearts, spades. The first card of the thirteen will thus be the eight of diamonds, the second the king of clubs, the third the three of hearts, the fourth the ten of spades, and so on. These are placed on the top of the pack, the remainder being left in hap-hazard order. Place these thirteen cards face downwards on the table in a circle, after the manner of the counters, laying the first to the right of the point *a*, the second next to it, and so on. When you have laid out the thirteen cards, proceeding up the right-hand side of the circle, if the circle is not quite perfect you may complete it with one or two indifferent cards, and then make the tail in like manner, also with indifferent cards. The number is immaterial, but we will suppose, as before, that you have five cards in the tail. You now know that the card to be last touched will be the fifth card up (from the point *a*), and referring to your *memoria technica* you know that the fifth card is the two of diamonds, and you may therefore announce with the utmost confidence that the card last touched is the two of diamonds, which will be found to be the case. Add two more indifferent cards to the tail, and the terminating card will be the nine of hearts. Reduce the tail to four cards, and it will be the ten of spades, and so on. Indifferent cards may be added at pleasure to the circle on the left-hand side of the point *a* without affecting the result.

If you are proficient in sleight of hand, you may add to

the effect of the trick by "palming off" the thirteen arranged cards, and giving the rest of the pack to be shuffled, subsequently replacing the palmed cards, and proceeding as above. By adopting this plan, it will appear absolutely impossible that you should know what the cards are beforehand, and there is therefore a double mystery to be accounted for.

TO NAME CARDS WITHOUT SEEING THEM.

Procure a small concave mirror, one-and-a-half to one-and-three-quarter inches in diameter, and conceal this, glass outward, in the palm of the left hand. Hand the pack to be shuffled; take it back with the right hand, and thence transfer it to the left, holding it between the second and third fingers and thumb, so as to leave a clear space between the last card and the palm. The card for the time being at the bottom will now be reflected in the mirror, and may be named accordingly. This being drawn off by the right hand and thrown on the table, another card comes into view, and may be named in like manner.

Another method is to have the little mirror palmed in the right hand, and to hold the pack with the left, face outwards, against the forehead. The performer with the right hand takes down the outermost card, and in so doing is enabled to catch sight of its reflection in the glass.

If the neophyte finds a difficulty in holding the mirror securely in the palm, he is quite at liberty to fix it in position with shoemaker's wax. I should, however, have small hope in such case of his ever making a conjurer.

THE "ALTERNATE CARD" TRICK.

Arrange the cards of any given suit in the following order, taking the first card in your hand *face upwards*, and placing the others on this in like manner :—

Seven, ace, queen, two, eight, three, knave, four, nine, five, king, six, ten.

You are now ready to show the trick. Take the thirteen cards face downwards in your left hand, place the first card underneath the pack, and turn up the next (which will be the ace) on the table. Place the third card below the packet, and turn up the fourth, which will be the two, and so on, the turned-up cards appearing in regular order.

There is a very much more effective form of this trick, in which the whole pack is first shuffled, and then dealt out in this manner, but this method involves the use of sleight of hand, and would therefore be out of place in the present chapter.

THE "SPELLING" TRICK.

This is similar to the trick last described, save that the performer begins by saying *o-n-e*, "one" (passing one card underneath for each letter), and turns up the fourth, which proves to be the ace. He then spells *t-w-o*, "two" (passing one card under for each letter), and produces the two, then passes under five cards for *t-h-r-e-e*, and produces a three, and so on. The pre-arranged order of the thirteen cards for this form of trick is :—

Three, eight, seven, ace, king, six, four, two, queen, knave, ten, nine, five.

To produce the card *with* the last letter of each word spelt, instead of immediately after it, the order should be

Knave, four, ace, eight, queen, two, seven, five, ten, king, three, six, nine.

THE "TWENTY-SEVEN CARD" TRICK. (*To cause a card selected by one spectator to appear at such number in the pack as another spectator may indicate.*)

Count off from the pack twenty-seven cards, offer these to a spectator, and ask him to choose one of them (taking the pack in his own hands, if he pleases to do so), and shuffle it up well with the pack. Deal the twenty-seven cards in three heaps, face downwards, and while so doing, ask a second spectator to name any number, from 1 to 27 ; it being understood that at such number, whatever it be, the card will appear. He names, we will suppose, 16.

You pick up the three heaps, one by one, and spread each fanwise (without looking at them yourself), before the eyes of the spectator who chose the card, and ask him in which heap it is. You place the designated heap on the top of the other two : deal again in three heaps ; repeat the question, and again place the designated heap uppermost. Once more you repeat the process, and this time place the indicated heap second. The chosen card, whatever position it originally occupied, will now be sixteenth from the top. You have the card named, and hand the packet of cards to an indifferent spectator, with a request that he will deal them face upwards as far as the sixteenth. In due course the sixteenth is reached, and proves to be the chosen card.

It is obvious that the relative positions in which the three heaps are picked up, at any given stage, must affect the position of every card in the succeeding deal, and herein lies the secret of the trick. A table has been constructed

which gives the relative order in which the three heaps must be picked up, so as to ultimately bring out a given card at any desired number ; thus

1. 131	10. 132	19. 133
2. 231	11. 232	20. 233
3. 331	12. 332	21. 333
4. 121	13. 122	22. 123
5. 221	14. 222	23. 223
6. 321	15. 322	24. 323
7. 111	16. 112	25. 113
8. 211	17. 212	26. 213
9. 311	18. 312	27. 313

The black figures denote the number at which it is desired ultimately to produce the card ; and the three figures next following the order in which the heaps must be picked up, to produce it at that number ; thus, if it be desired to produce the card *sixth*, the heap containing it will be placed the first time *third*, the second time *second*, and the third time *first*. If it be desired to produce the card at No. 17, the heap containing it will be placed the first time *second*, the second time *first*, and the third time *second*.

The table as above drawn up would be rather troublesome to commit to memory after the ordinary fashion, though a disciple of Stokes or Loisetie should find no great difficulty in the matter. It may however be considerably simplified. It will be observed that it is divided into groups of three, the members of each group commencing

ing with 1, 2, 3, in regular succession, and that the remaining figures of each group are identical, thus—the first group, answering to 1, 2, and 3, consists of 1, 2, and 3, followed in each case by 3 1. The second group, answering to 4, 5, 6, again consists of 1, 2, 3, followed in each case by 2 1. The third group is again 1, 2, 3, followed by 1, 1. The table may therefore be condensed as under :

1. 131	10. 132	19. 133
4. 121	13. 122	22. 123
7. 111	16. 112	25. 113

The table in this form still gives the same amount of information, the user having only to bear in mind that the order for 7 being 111, that for 8 will be 211, and for 9, 311, and so on throughout. The old-fashioned way of working the trick was to have a table, in this condensed form, written on a piece of thin paper, and inserted in the field of an opera-glass, through which the performer gazed at the pack, in order, professedly, to discover what card had been thought of. This, however, is an unnecessary complication. A simpler plan is to write the table on a small disc of cardboard, which may either be privately consulted as it lies in the palm, or laid against the back of the pack while the performer, holding it at arm's length, with faces of the cards to the company, endeavours to discover the card thought of. Having (professedly) done so, he does not name it (for the best of reasons), but proceeds to produce it at the number fixed upon in manner already described.

If the reader prefers to work the trick by rule rather than

by rote, he may readily do so by regarding the twenty-seven cards as divided into three groups of nine each, and proceeding as follows :—

First time. Divide the number chosen (for the card to appear) by three. If there is a remainder of *one* the packet containing the card must be placed *first*; if a remainder of *two*, *second*; if no remainder, *third*.

Second time. If the card is to appear among the *first three cards* of either group of nine, the packet containing the card must be placed *third*. If to appear among the *second three cards* of any group, it must be placed *second*; if among the *last three* of any group, *first*.

Third time. If the number chosen is one of the first group (*i.e.*, from one to nine), the heap containing the card must be placed *first*. If one of the second group, *second*. If one of the third group, *third*.

A ROW OF CARDS BEING PLACED FACE DOWNWARDS ON THE TABLE, TO INDICATE BY TURNING UP ONE OF THEM HOW MANY CARDS HAVE DURING YOUR ABSENCE BEEN TRANSFERRED FROM ONE END TO THE OTHER.

(*Improved Method.*)—A method of working the above feat was described in *Modern Magic*, page 104, but such method was subject to the drawback that, if a repetition was desired, the cards had to be replaced in their original positions. The procedure I am about to describe is free from this disadvantage, and thereby greatly enhances the effect of the trick.

Use ten cards only (from the ace to the ten), and place

them on the table, face downwards, in reverse order, thus :—

Ten, nine, eight, seven, six, five, four, three, two, ace.

(The order of their arrangement should be unknown to the spectators, and it is therefore well to have them in readiness beforehand, in proper order on the top of the pack.) This done, invite any one, during your absence from the room, to transfer any number of cards from the right-hand end of the row to the left, in other respects maintaining their order. When you return, you turn up the *first card to the left*, which will infallibly indicate the number moved. Thus suppose *five* cards have been moved. The new order will be :—

Five, four, three, two, one, ten, nine, eight, seven, six.

The first card indicating the number shifted. Again retire, and ask some one to move a few more cards from right to left. Meanwhile, you privately add the number of the last card named (*five*), to its place in the row (*one*). This gives you *six*, which will be the position of the indicating card after the next removal. Thus suppose *two* more cards are moved. The order will now be :—

Seven, six, five, four, three, *two*, one, ten, nine, eight.

And the sixth card being the *two*, will correctly indicate the number removed. Again add the number of the card, *two*, to its number in the row, which is *six*. This gives *eight*, which will be the position of the indicating card for the next attempt. Suppose *one* card is now moved. The new order will be :—

Eight, seven, six, five, four, three, two, *one*, ten, nine.

Suppose on the other hand a larger number, say *seven* cards, had been removed, the rule would still apply, for the new order in this case would have been :—

Four, three, two, one, ten, nine, eight, *seven*, six, five.

The eighth card being in this case a seven. And so on *ad infinitum*.

If the process be continued, however, it is obvious that the next addition will give a total *above* ten. Thus adding the last number, seven, to its place in the row, eight, the result will be fifteen. In such case you deduct ten, and instead of fifteen, take *five* as the new indicating number, which will be found to be correct.

If *no* card be moved, this is the same thing in effect as if every card were transferred to the opposite end, and in either of these cases you would, according to the formula, turn up the *ten*. In order to neutralize this element of uncertainty it is well to ask that any number *from one to nine*, be transferred.

The trick in the above form is one of the best of non-sleight-of-hand feats.

CHAPTER IV.

TRICKS INVOLVING SLEIGHT OF HAND OR THE USE
OF SPECIALLY PREPARED CARDS.

· TO PRODUCE THREE CARDS AT ANY POSITION IN THE PACK THOUGHT OF BY ANOTHER PERSON.

For this feat you must have a forcing pack of three cards (say, ace of hearts, nine of spades, and seven of diamonds), arranged after the manner described at page 13 (*i.e.*, not all of one kind together, but in groups of three cards, repeated). Secretly substitute this for the pack you have been previously using, and advance to the company, executing the false shuffle, No. 8, described at page 14.

Place the cards on a tray or table. Invite a spectator to cut where he pleases, and having done so, to take the three top cards, note what they are, and replace them in different parts of the pack. You yourself hold the pack, and take care that they are not pushed quite home. After calling attention to the fact of the three cards being placed in different parts of the pack, you square all up, and twist out these three cards, as described for the dove-tail shuffle, page 16. Palm them off, and drop them into your pocket or behind some object on your table, meanwhile diverting attention by holding up the pack in your left hand, and addressing the company to something like the following effect :—

“Ladies and gentlemen, allow me to call your attention to what has been done, and what I now propose to do. The pack has been shuffled, and three cards have been freely chosen, not taken from my own hand, when I might have had some means of influencing the choice made, but selected by the simple expedient of cutting the pack as it lay on the table and taking the cards that happened to be left uppermost. The cards so chosen have been replaced in different parts of the pack, at this gentleman's pleasure. I am now going to shuffle the pack once more, and after a very little shuffling, those three cards will come together again. That alone would be a small matter, but they will do much more than that, for they will place themselves at any position which may be mentally selected by the company. Who will think of a number, say from one to thirty ?

“You have done so, sir ? Very good. Now I shall not ask you to speak one single word ; I only ask you to look me straight in the face, and fix your mind steadily on that particular number. Of course I trust to your honour to adhere to the number you first thought of. Meanwhile, I will arrange the cards accordingly.” (You continue the shuffle, on the same principle as before, meanwhile intently gazing at your interlocutor.) “Thank you, that will do. I have placed the three cards at the number you thought of. Please say, for the information of the company, what it was.” The reply is (say) “Nineteen.” “Quite right, I knew nineteen was the number, and that is just where I have placed the cards. Ladies and gentlemen, you shall see for yourselves that I have not deceived you ; that I did really read this gentleman's thoughts, and placed the cards

accordingly." (Count off the upper cards, face downwards as far as eighteen.) "Now, sir," (to the person who originally cut the cards) "will you please say what cards you selected." (The cards are named.) "Good. Here they are, you see. Number nineteen is the seven of diamonds, and immediately following come the ace of hearts and the nine of spades."

The three cards originally taken are palmed off and got rid of, because the placing them at top or bottom would in all probability disturb the pre-arranged order of the pack, and might thereby lead to a fiasco.

The above feat is an arrangement of my own, and may be relied on as an entire novelty.

A CARD BEING FREELY CHOSEN FROM THE PACK, REPLACED, AND THE PACK SHUFFLED, TO MAKE ANY GIVEN CARD CHANGE TO THE ONE CHOSEN.

Offer the pack to be shuffled, and when it is returned to you, ask a lady to draw a card, calling special attention to the fact that you do not influence her choice in any way. A card having been chosen and duly noted, ask the drawer to replace it in the pack, which you offer lying in the left hand, but at same moment open slightly bookwise with the left thumb. The movement is so natural and apparently indifferent that the drawer will, almost as a matter of course, place the card in the opening thus made. You make the "Charlier" pass (see p. 9), thereby bringing the card to the top, bring the right hand over it, and palm off the chosen card, instantly offering the pack with the right hand, that it may be shuffled. When it is returned, receive it in the

left hand ; and remark, still holding it in that hand, "I will now ask some gentleman to draw a card, and by a curious effect of sympathy you will find that he will draw the very same card that the lady drew just now. Take a card, sir, if you please. Anywhere you like ; don't let me influence your choice." He draws a card accordingly. Meanwhile you have replaced the palmed card on the top of the pack. "The gentleman has drawn the same card you drew, madam. What card was it ?" The lady replies (say) the nine of spades, but the gentleman declares that the card he has drawn is a different one, say the queen of diamonds. "Really ?" you say, feigning embarrassment, and holding out your hand for the card, but without looking at it, "The queen of diamonds, eh ? It is curious, I very seldom find the cards make a mistake. Perhaps *you* are wrong, madam. Are you quite sure you didn't draw the queen of diamonds ?" The lady is, naturally, quite positive she did not, and you again turn to the gentleman. But meanwhile you have "changed" the card you hold (*Modern Magic*, p. 28) for the top card (the nine of spades). You hold this face downwards and say, "Then, sir, I'm afraid the failure rests with you. I never make a mistake myself, and as this lady is quite positive that *she* has not made a mistake, I think you must be in the wrong. Here is the card you drew. What did you say it was ?" "The queen of diamonds." "Yes, I thought that was what you said ; but you see you are mistaken, and the lady was right. It is the nine of spades ;" which you show it to be accordingly.

The queen of diamonds is left after the change at the bottom of the pack. It is well, while the general attention is drawn to the card in your right hand, once more to

make the pass, so as to bring the queen to the middle of the pack, which you may then offer for examination in order to prove (ostensibly) that Her Majesty has all along been in that obscure position.

The "change," masked by the half-turn in order to address the lady, should be quite invisible.

THE "ALTERNATE CARD" TRICK WITH A COMPLETE PACK.

I gave in the last chapter a method of working this trick, but with thirteen cards only. The method I am about to describe is much more effective, inasmuch as the calling of the alternate cards is continued throughout the piquet pack, each suit being produced in turn.

The pack used must be arranged beforehand, and secretly exchanged at a convenient moment for that previously in use.

The arrangement of the cards, reckoning from the top, should be as under :—

Ace of spades	Nine of hearts
Seven of clubs	Queen of clubs
Seven of hearts	Eight of spades
Eight of clubs	King of clubs
Seven of spades	Ten of hearts
Nine of clubs	Ace of clubs
Eight of hearts	King of spades
Ten of clubs	Seven of diamonds
Knave of spades	Knave of hearts
Knave of clubs	Eight of diamonds

Nine of spades	King of hearts
Nine of diamonds	Queen of diamonds
Queen of hearts	Ten of spades
Ten of diamonds	King of diamonds
Queen of spades	Ace of hearts
Knave of diamonds	Ace of diamonds.

To carry such a list in one's memory would be a formidable undertaking, but the arrangement may be made with great ease by attention to the following simple instructions.

The suits are dealt with in alphabetical order, viz., clubs, diamonds, hearts, spades. The order of the cards of each suit will be from the seven upwards, the seven being, as the reader will remember, the lowest card of the piquet pack. The ace will follow the king.

Having sorted the pack into the several suits, lay out first the clubs, and then the diamonds face upwards on the table in the following order :—

1	2	3	4
5	6	7	8
9	10	11	12
13	14	15	16

The seven of spades being placed on the spot marked 1, the eight of spades on 2, the nine on 3, and so on to the ace, which will be at 8. The seven of diamonds will be placed on the spot marked 9, the eight of diamonds on 10, and so on to 16, which will be the ace of diamonds : these sixteen cards, therefore, now make four columns, which should be about three inches apart. The hearts are next dealt with,

and are placed between the first and second, and the third and fourth columns, in the order indicated below :—

1	17	2	3	18	4
5	19	6	7	20	8
9	21	10	11	22	12
13	23	14	15	24	16

the seven of hearts being on the spot marked 17, the eight of hearts on 18, and so on. The placing of the first four cards of the spade suit, the seven, eight, nine and ten, is easily remembered, for they follow in regular order down the vacant central space, 25, 26, 27, 28, thus :—

1	17	2	25	3	18	4
5	19	6	26	7	20	8
9	21	10	27	11	22	12
13	23	14	28	15	24	16

There are now only four cards left, the four spade honours, and these are placed to the left of the phalanx, as follows :—

32	1	17	2	25	3	18	4
29	5	19	6	26	7	20	8
31	9	21	10	27	11	22	12
30	13	23	14	28	15	24	16

the knave on point 29, the queen on 30, the king on 31 and the ace on 32. The order of these four cards is the only point in the whole arrangement that demands any serious effort of memory. The best way is to learn their order commencing from the top, viz., ace, knave, king, queen.

Having thus laid out the cards, pick them up in horizontal rows from the right, beginning with the last

card (16), and laying each, *face upwards*, on the one that precedes it. The fourth row is laid on the third, and so on. The cards are now in due order, and the bottom card (which should be carefully borne in mind) will be the ace of diamonds.

The cards being thus arranged, you advance to the company shuffling them after the manner described at page 14 (leaving them cut but not otherwise disarranged), and commence your harangue, which may be to something like the following effect :—

“ Ladies and gentlemen, you have all doubtless heard of the musical scale or gamut, *do, re, mi, fa*, each note following in a regular consecutive order. But you are probably not aware that playing-cards are subject to a similar law, and have a scale of their own, to which they have a constant tendency to revert. The gamut in cards begins with the clubs, seven, eight, nine, ten, and so on ; next comes the scale of hearts, seven of hearts, eight of hearts, and so on. And it is a curious fact that if, after well shuffling, you deal the cards alternately—miss one, take one ; miss one, take one, throughout the pack—they have an invariable tendency to re-arrange themselves in this regular order or scale. See, the cards are well shuffled, mixed anyhow, without the smallest order or arrangement.”

(You turn them over, and show the faces of the cards, which appear to be fairly shuffled. While so doing you note the position of the ace of diamonds, and in again turning over the cards, cut them so that this card shall again be at the bottom.)

“ Now ladies and gentlemen, I will prove my assertion.

I will take the first card " (you show it carelessly), " and put it underneath the pack. I turn up the second, which, you see, is the seven of clubs. I place another underneath, and turn up the next. Eight of clubs! Another " (place underneath), " nine of clubs! Another underneath; ten of clubs," and so on till all the clubs have been produced.

The bottom card will now be the *ten of hearts*. Make the false shuffle as before, show that the cards are still mixed, cut so as to bring the ten of hearts again to the bottom, and proceed as before, till all the diamonds have been produced. Shuffle again, and produce the hearts, and finally the spades.

The key to the trick, after the first arrangement of the cards, lies in remembering the bottom card for the time being, as the cards must be brought back to this point after the shuffle, or the trick will fail. Such bottom card will be

At starting—ace of diamonds.

After producing the clubs—ten of hearts.

After producing the diamonds—ace of hearts.

After producing the hearts—ten of spades.

If the performer is skilled in sleight of hand, he may make the "bridge" at either of the above stages, and replace the cards *in statu quo* by making the pass at the bridge, instead of exhibiting their faces, and cutting as above described.

TO PASS A CHOSEN CARD THROUGH THE CROWN OF A BORROWED HAT.

Borrow a gentleman's hat, and place it on its side on

the table, with the opening towards the audience. Then advance with your pack of cards, and invite a spectator to draw one. A card having been taken, and duly noted, offer the pack (in the left hand), that he may replace it, at the same time opening the pack slightly with the thumb, and have the card replaced in the opening. Make the "Charlier" pass, page 9,* thereby bringing the card to the top, palm it off, and hand the cards to a third person, with a request that he will shuffle them thoroughly. Meanwhile, with the same hand in which the card is palmed, you pick up the hat (fingers inside, and thumb outside), and make some inquiry of the owner as to its being free from holes, or the like, yourself examining it inside and out, and thereby indirectly calling attention to the fact of its being empty. After having shown the inside, and while still moving the hat about, you work the palmed card forward with the fingers till it lies fairly against the inside of the hat, then place the latter mouth downwards on the table, and remove the hand, the card consequently falling on the table, underneath the hat. You then take back the pack from the person shuffling; and holding it in the right hand just above the hat, say "Pass," at the same time making a swift downward sweep of the arm towards the crown, and smartly executing the single-handed "ruffle" described at page 28 of *Modern Magic*.

"Now, sir," you say to the person who drew, "perhaps you will kindly say what your card was?" "The nine of

* If this pass is beyond the powers of the performer, the cards may be spread fanwise, and the ordinary two-handed pass used to bring the card to the top.

diamonds," we will suppose, is the reply. You hand him the pack, and lift up the hat, when the nine of diamonds is found lying, face upwards, beneath it. "The card has passed through the hat, you see. Will you be kind enough to examine the pack, and see for yourself that there is no duplicate of that card, and that, in point of fact, there has been 'no deception.'"

This little trick, though so simple in principle, never fails, if neatly executed, to produce a brilliant effect. It is hardly important enough to form an independent item of a programme, but may often be advantageously used by way of introduction to some still more surprising feat. It will also be found very useful in the case of a failure to "force" a desired card. In such case the performer need not feel (still less show) any embarrassment. He should simply leave the card actually taken in the hands of the drawer, and passing on, force the desired card on some other person of more accommodating disposition. Having brought his intended trick to a conclusion, he may borrow a hat, and then taking back the superfluous card, work with it the trick just described.*

TO CHANGE THREE CARDS, PLACED IN THE POCKET OF A SPECTATOR, INTO THREE OTHERS PREVIOUSLY CHOSEN.

Have the pack shuffled and three cards freely drawn. Replace them in different parts of the pack, after the

* The trick known as the *houlette à la main*, or cards rising from the hand (*Modern Magic*, p. 130), may be made available for the same purpose.

manner described at pages 15, 16. Twist them out as there described, and leave them palmed, face downwards, in the left hand. Spread the remaining cards on the table, face downwards, and ask another person to touch any three of them (with your wand, if you are using such an article). As he does so, turn up each and shew what card it is, and place it between the second finger and thumb of the left hand (after the manner depicted in *Modern Magic*, Fig. 21). Then say, "Now, sir, I shall ask you to place these three cards in your breast pocket." In handing them to him you make the "change" by Professor Hellis' method (*Modern Magic*, page 33), thereby substituting the cards originally drawn, while those last selected remain in the right hand. With this same hand gather the scattered cards on the table together, in so doing replacing on them the cards left in the hand, and ask some one to shuffle and hold them. Then order the cards first drawn to pass from the pack into the pocket, and those (professedly) in the pocket to take their place in the pack, which they are found to have done accordingly.*

TO MAKE A CARD FREELY DRAWN, AND REPLACED IN THE PACK, CHANGE PLACES WITH ANOTHER LAID ON THE TABLE.

This is a trick of somewhat similar effect, but two cards only are used, and a different sleight is employed.

A card having been freely drawn, replaced, and by means of the pass (single-handed for preference) brought to the top, palm it in the right hand, and offer the pack to

* This very effective trick is the invention of a distinguished amateur, Mr. Gordon Wigan.

be shuffled. When it is returned, replace the drawn card (say the seven of hearts) on top. Offer the pack to another person, and have another card freely drawn. (This, we will suppose, is the queen of diamonds.) Take this back in your right hand, the pack being held in the left. Let all present see clearly what it is, and remark. "Now, ladies and gentlemen, where shall I place this queen of diamonds? in a hat? in somebody's pocket? wherever you please. Or perhaps I had better place it simply here on the table, where you can all see it, and then you will be sure that nothing happens to it without your knowledge and consent." You make believe to lay the card face downwards on the table accordingly, but in turning "change" it, by the first or third method (*Modern Magic*, pp. 28, 30), for the top card (the seven of hearts). "I am now, ladies and gentlemen, about to attempt a tremendous exertion of the will. I am going to order the queen of diamonds, which I have just placed on the table, to return to the pack, and the one first drawn, the seven of hearts, to take its place on the table. One, two, three, pass!" At the word "pass," you, with the left hand, make the little "click" described at page 19, and with the right pick up and show the card on the table, which is found to be the seven of spades. Meanwhile, with the left hand, you make the Charlier pass to bring the queen of diamonds to the centre of the pack, where it will, on examination, be found.

TO DISTINGUISH THE SUIT OF ANY GIVEN CARD BY WEIGHT.

This feat depends upon a little preliminary preparation of the cards. Selecting a pack with glazed backs, you

"mark" them by the simple expedient of drawing a wet finger with some little pressure across one end of each, as follows; for the hearts, right along the edge; for the spades, from the left-hand corner half-way across; and for the clubs, from the middle to the right-hand corner. The diamonds have no mark. The strip of moistened surface should not be more than an eighth of an inch in width. The cards being allowed to dry, it will be found that, when looked at obliquely, the glazed surface shows a dull streak wherever the finger has passed, although not sufficiently marked to attract the attention of the casual observer.

The performer hands the cards to be shuffled, and requests that they may be given back to him one by one, when he will tell, by its weight, of what suit each card is. He receives the card face downwards on the extended right hand, and moving it gently up and down, as though to estimate its weight, is able without difficulty to observe how it is marked, and to describe it accordingly. If it bears no mark, he declares with confidence that it is a diamond.

Should any one seem to have any suspicion that the cards are marked, a diamond may be put into his hand for examination. These, having no mark, tell no tales.

THE "THREE-CARD" TRICK.

This is more of a sharper's than a conjurer's trick, but it is a frequent experience with any one who is known to dabble in sleight of hand, to be asked, "Can you do the three-card trick?" It is humiliating to be obliged to reply "No, I can't," and moreover the trick, neatly performed, may be made the occasion of a good deal of fun.

The effect of the trick is as follows :—Three cards are

used, one of them being a court card, the two others "plain" or low cards. We will suppose, for the sake of illustration, that the cards used are the king of hearts, the seven of spades, and the nine of diamonds. The performer takes one of the low cards, say the nine of diamonds, in his left hand face downwards, between the tips of the second finger and thumb. The other two cards are held in the right hand in like manner one above the other, about an

FIG. 15.



inch apart, but the uppermost card, which we will suppose to be the seven, is held between the thumb and the tip of the first finger, while the undermost (the king) is supported between the thumb and the second finger. (See Fig. 15.) The performer now throws the three cards in succession face downward upon a table or on the ground before him (in the latter case kneeling to his work), shuffles them about with more or less rapidity, and then invites the spectators to guess (or, in the card-sharping form of the trick, to bet) which is the court card. This would seem to be a perfectly easy matter. The spectators have observed where the king originally fell; and the subsequent shifting of the cards has not made it much more difficult to keep note of its position,

but if the trick has been skilfully performed they will be much more often wrong than right.

The main secret lies in the position of the cards in the right hand, coupled with a dexterity acquired by much practice. The performer professedly throws down the *undermost* of the two cards in the right hand first, and this card has been seen to be the king. As a matter of fact, however, he can at pleasure let the uppermost card fall first, the first finger, which supported it, taking the place of the middle finger at the top of the second card. The change is so subtle that even the keenest eye cannot detect whether it has or has not been made, and this makes practically two chances to one against the person guessing.

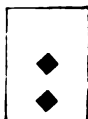
This would seem to be pretty good odds, but they are not enough for the card-sharper, and in the swindling form of the trick as practised on race-courses, etc., a new deception is introduced. The player works in conjunction with two or three confederates, each suitably disguised; say as a parson, a farmer, or a country yokel. These gentlemen start the betting, and, as might be expected, pick out the right card each time, the performer at the outset making no attempt to disguise its identity. Presently one of them takes an opportunity, while the performer's attention is professedly taken up in pushing back bystanders who are crowding him, or the like, to turn up the king, show it to the company, and in replacing it slightly to bend up one corner. The operator, good innocent man, takes up the cards again, little thinking (of course) of the trick that has been played him, and begins to shuffle them about once more. Move them as he will, that tell-tale

corner marks the king, and presently some bystander, whose greed is greater than his honesty, ventures a bet that he will pick out the card. Others follow the example, only too glad to bet on a supposed certainty, and not deeply concerned with the morality of the proceeding. When no more bets are to be procured, one of the victims turns up the supposed king, and finds instead—the seven of spades, the fact being that the performer, in throwing down the cards for the last time, had with the point of the finger deftly straightened the bent corner of the king, and made a corresponding dog's ear on the low card.

The moral of this little apologue is obvious. Don't try to take a mean advantage of a poor card-sharper, and if you don't want *him* to take an advantage of *you*, *don't bet on the "three-card" trick*, or any other.

There is another method of working this trick, said to be in common use in America, but little known in England. The cards used are an ace, a three, and a seven of the same suit, say diamonds, and the ace is the card to be picked out. The "ace" used is in reality a special card, of the kind depicted in Fig. 16. This is picked up by one end, with thumb above and fingers underneath, and will of course appear to be an ace or a three, according as the fingers cover either the blank space at the one end, or the pip at the other. If the speculator picks out this card as being the ace, the operator lifts it with the blank space covered. Thus shown, it represents the three. His opponent pays up, and at the same time draws the not unnatural inference that the real three, which is not shown,

FIG. 16.



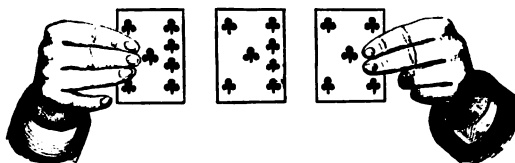
is the ace. The player again begins to shuffle, and the guesser, naturally betting on the three, is again foiled.

Of course the performer has a genuine ace ready to hand, and exchanges it for the substitute as occasion may arise.

CHANGING CARDS.

The mention of the "ace-three" card in the last trick suggests the description of one or two other forms of changing card, which have come into use since *Modern Magic* was written. One of them is on the same principle as the card above described, being as shown in the central diagram of Fig. 17. When held in the one hand, the card

FIG. 17.



appears to be a five, but when transferred to the other it forthwith becomes a nine. The general method of using it is to "force" a five of clubs on one person, whom we will call No. 1, and a nine on another, No. 2. These two persons should be a good way apart, so that the performer may have to make a half-turn as he addresses the one or the other. The cards being replaced, the performer says, "Now, I will take a card, any card, the top card, if you like, and I will change it into the cards that were drawn." He takes the top card accordingly, which is the trick card, and shows it to No. 1, but as the *nine*. "Is that your card, sir?" "No." He then turns to No. 2, but meanwhile

transfers the card to the opposite hand, thereby changing it to a five. "Is that your card, sir?" "No." "Good. Now I will simply blow upon it. Now, sir, I think you will find that it is your card, is it not?" (showing it without change of hand to No. 1.) "Yes, now it is." "Once again, change!" (This time changing hands.) "Is it your card now, sir?" (To No. 2.) "Yes." Then to No. 1, without change of hand, "You are quite sure it is yours?" "No, that isn't mine." "Then at any rate" (to No. 2, changing hands) "it is yours." "No, it isn't." "What!" (to No. 1, without change), "it is not yours?" "Yes, now it is mine." "Then of course" (to No. 2, changing hands) "it cannot be yours?" "Yes, it is mine."

While showing the card for the last time with the right hand, the performer has again picked up the pack with the left, and now "changes" the trick card by the "first" method (*Modern Magic*, p. 28) for the top card of the pack. Once more he shows the card to the two drawers, who find that it has now changed to a new and totally different card.

Another form of changing card is known as the "walking pip" card, from the manner of its change. It is usually a seven changing to an eight, or *vice versa*, one of the corner pips of the "seven" visibly duplicating itself, and slowly moving across the face of the card to the position needful to make it an orthodox "eight."

The card is made double, with a minute brass lever working laterally between the two surfaces. The movable pip is worked by three hairs, which at a very short distance are invisible on the white face of the card, and which are attached to the little lever above mentioned. The card is

held as shewn in Fig. 18, with the middle finger below it, just touching the extremity of the lever, and a slight movement of this extremity to left or right causes a corresponding movement of the pip across the face of the card.

A further development of the same idea is a card with *two* walking pips, changing from a six to an eight, and I

FIG. 18.



have even seen, at Bland's, New Oxford Street, a card with *four* such pips, changing from a five to a nine. The construction of even the ordinary walking-pip card is a matter of the greatest delicacy, and beyond the power of any but the deftest of mechanics. I should be sorry to suggest that Mr. Bland is in league with the d——, but the nicety of workmanship requisite to make four pips move simultaneously must be little short of diabolical.

THE CARDS PASSING UP THE SLEEVE, AND THE DIMINISHING AND INCREASING CARDS.

The trick of the cards passing up the sleeve (*Les Cartes à la Manche*) will be found fully described in the *Secrets of Conjuring and Magic*, page 210,* followed by the descrip-

* *The Secrets of Conjuring and Magic*. By Robert-Houdin. Translated and Edited, with Notes, by Professor Hoffmann. George Routledge & Sons.

tion of a process for apparently enlarging and diminishing the size of the cards. With regard to the former feat, there is nothing to add to Robert-Houdin's description, but the latter has been greatly improved since his time. As the one illusion forms a natural sequel or complement to the other, I will, in the interest of those readers who may not possess Robert-Houdin's work, re-describe both tricks anew.

The performer having illustrated by some minor trick, say, by the cards rising from the hand (*Modern Magic*, page 130) or by making a card appear at a given number (*ibid.* p. 73), how completely the cards obey his commands, offers to give a further proof of their perfect training, by ordering a few of them to pass up his sleeve, and inside his waistcoat. This is at first usually regarded as a mere conjurer's joke, an undertaking to be "got out of" in some more or less ingenious manner; but the performer proceeds, apparently, to fulfil it in a literal sense. He invites someone to draw a card, to replace it, and to shuffle freely; after which, holding the pack at arm's length in the left hand, he says, "I shall now order the cards to pass one by one up my sleeve and inside my waistcoat, here," indicating with the right hand a spot about the region of the heart. "Attention, please, that you may hear them pass! First card, pass!"

A slight snap or "click" is heard to proceed from the pack, and the performer, inserting his right hand in the opening of his vest, takes from thence a card, which he exhibits and throws on the table. "One card has passed, you see. Now, madam, at what number would you like the card you drew just now to pass? You will remember

that the cards have been well shuffled since you replaced it, so that neither you nor I know in what part of the pack it may be, but that will make no difference. Whenever you would like that particular card to pass up the sleeve it will do so. What say you? At what number shall it go—second, third, fourth? Whatever number you like.”

The lady says, we will suppose, “Sixth.”

“Sixth, very good. One card has already passed, so the next will be number two. Second card, pass! Third card, pass! Fourth card, pass! Fifth card, pass!” At each command the little “click” is heard, and the performer draws a card out of his vest, shows it, and throws it on the table. “Sixth card, pass!” Again he withdraws a card, but this time holds it face downwards. “May I ask you to name the card you selected, madam?” The answer is, say, “The Queen of Spades.” “Then, madam, as you wished your card to pass sixth, this should be the Queen of Spades.” He turns up the card and shows that it is so.

But the trick is not yet finished. “Some of you, ladies and gentlemen,” the performer continues, “have probably formed in your own minds a theory as to how this is done. I find most people imagine that I have a second pack here inside my vest, and that the cards which I produce are merely duplicates. Fortunately, that is easily disproved; for, if you watch the cards in my hand, you will see that they become gradually fewer and fewer, till at last only one card will be left; and, if you pay attention, you will see that card fly up the sleeve after the rest. In order, however, to save time, I shall now say ‘Pass’ a little louder, when two or three cards will pass at a time. I begin. ‘Pass!’ Three cards have passed, you see.” (He pro-

duces three cards from the vest accordingly.) "Pass! Here are two more. Pass! Three more. Pass! Three more. You can see for yourselves that the cards in the hand are rapidly diminishing." (He spreads them fanwise.) "We have now only about half the pack left. Once again, pass! Three cards have passed. Again, pass! Two cards. Pass! Four cards. Pass! Three cards. Pass! Two cards.

"Let us see how many we have still left. One, two, three, *four* cards only. Note what they are, please: the king of diamonds, ten of hearts, knave and seven of spades. Shall they pass one at a time, or altogether?" (The answer is invariably, "Altogether.") "Very good. All four cards, pass!" The cards vanish from the left hand, which is seen empty, and a moment later the four cards are produced from the performer's vest, identified, and thrown on the table.

The whole secret of this trick, one of the most brilliant in the whole range of sleight-of-hand conjuring, lies in dexterous card-palming (*Modern Magic*, p. 27) supplemented by unflinching audacity on the part of the performer. If the neophyte has not full confidence in himself, he had better leave the trick alone, for he will infallibly spoil it. But, given the necessary dexterity, and the address to use it to advantage, I know no feat that produces a more perfect illusion. It is worked as follows. The chosen card, on being replaced, is brought to the top by the pass, palmed off, and the pack shuffled without it. The performer receives back the pack in his left hand, replaces the drawn card on the top, and forthwith again palms off some nine or ten of the uppermost cards, the card previously palmed being naturally uppermost of these. When he says,

"I shall now order these cards to pass one by one up my sleeve, and inside my waistcoat," he thrusts the right hand into the vest, as if merely to indicate the quarter referred to, but in removing the hand he leaves the palmed cards behind. He now says, "First card, pass," and as he does so, draws back the corner of the uppermost cards with the third finger of the left hand, producing the little "click" described at p. 19. Showing, with a careless gesture, that the right hand is empty, he inserts it into the opening of the vest, and withdraws the *undermost* of the packet of cards just before placed therein. He shows this card, and throws it on the table, then asks at what number the chosen card shall pass. This decided, and being, as we have supposed, "sixth," he again, four times in succession, says, "Pass," each time withdrawing the undermost card of the packet; but when he says, "Pass," for the fifth (in all, the sixth) time, he brings out the *uppermost* card of the packet, which, it will be remembered, is the one that was chosen.

The card being shown and identified, the audience naturally imagine that the trick is over, and their vigilance is for the time being suspended. Taking advantage of this momentary lull of attention, the performer coolly palms off another eight or ten cards from the top of the pack. These he retains in the hand, taking care to keep the palm turned to the body, and continues the trick as above described. When he again says "Pass" he places the hand in the vest, as if merely to take out a card as before, but in so doing introduces the palmed cards. He brings out two or three of these, leaving the rest behind, then produces them, two or three at a time, till the supply in the vest is exhausted. When it becomes necessary to replenish it, he calls

attention, as above described, to the diminished number of the cards in the left hand, spreading them fanwise for that purpose. As he closes the "fan," he inserts the little finger above the last four cards, and palms off all above these. The cards thus palmed are produced in due course, and when they are exhausted, he again calls attention to the cards in the left hand, now reduced to four only. He spreads them fanwise, shows what cards they are, then closes the fan. Remarking, "Now watch these cards closely, and you will see them go up the sleeve," he makes a quick upward movement of both hands, at the same moment palming the four cards in the right, and smartly "snapping" the second finger and thumb of the left. This is taken by the audience to be the same little "click" that they heard in the case of the previous "passes." The right hand, with the cards palmed, is slowly lowered, its outstretched forefinger pointing to the empty palm of the left; and then, when all have sufficiently realized the fact of the disappearance of the cards from the left hand, the right is thrust into the vest, and immediately produces thence the four cards, which are seen to be the same as were a moment previously in the left hand.

The illusion above described forms a natural introduction to the feat of the diminishing cards, the performer offering to explain, as to the feat just exhibited, "how it's done." His explanation is that the cards have a good deal of indiarubber in their composition, and that by means of judicious compression, they can be reduced in size until they are no larger than a postage stamp, in which condition their flying up the sleeve becomes a comparatively easy

matter. This explanation being naturally received with some amount of incredulity, he proceeds to justify it by making a few of the cards visibly smaller, till ultimately they vanish altogether.

The illusion in Robert-Houdin's case was produced entirely by the address of the performer, who showed an increased or diminished amount of the surface of the cards. Placing an ace at bottom, for a reason that will presently appear, and spreading the cards fanwise, he showed first that they were of the ordinary size. Closing the fan, he made believe to "stretch" the cards by pulling them strongly in the direction of their longer diameter; then again spread them fanwise, but allowing them to project a little further from the hand, and boldly asserting that they had grown larger, which, from the larger amount of surface exhibited, really appeared to be the case. This was repeated, the cards being made to project yet a little more from the hand. The fan being again closed, the performer, giving the cards a squeeze, and again spreading them as at first, showed that they had returned to their original dimensions. Once more the fan was closed, and pressure again applied. The cards were again spread, but this time only a very little way, and covered in great part by the fingers, in which condition they appear to have diminished to much less than their normal dimensions. An ace was put at the bottom, as the size of the pattern on the face of the cards would otherwise tend to destroy the illusion.

The trick, as above described, is really illusive in competent hands, but its effect is uncertain. Many persons are completely taken in by it, and are even prepared to make affidavit that the cards really grow larger and smaller;

but others, of a more hard-headed and unimaginative turn, decline to listen to the voice of the charmer, and jump at once to the true explanation. To remove all possible question as to the fact of the diminution, a graduated series of packs is now used for the purpose of this trick. The series usually sold consists of, in the first place, the ordinary sized pack, which we will call No. 1 ; secondly, of about a dozen cards of exactly half the size, secured together by a rivet at one corner. The first card of this pack, which we will call No. 2, is a full-sized card folding in half. On the back of each card of this pack is pasted a still smaller card, and the set is completed by a quite miniature pack (No. 3), of cards not exceeding an inch in length, fastened together in like manner by a rivet, or in some cases with a simple loop of silk thread. The pattern of the cards, back and front, should correspond in design throughout the series.

Pack No. 2, with the full-sized card extended, and with two or three loose cards of the same size lying on its face, is secretly substituted at the right moment for the ordinary pack previously in use. The loose full-sized cards are handed to the audience, or carelessly shown and thrown on the table, to prove, ostensibly, that all are ordinary cards ; and the performer then, under pretence of squeezing the pack, folds down the one full-sized card, and spreads the pack (No. 2), as far as the rivet will permit. Another squeeze, under cover of which the pack is turned round, showing the still smaller cards on the reverse side. Another squeeze, and pack No. 2 is palmed off altogether, pack No. 3 being shown in its place. No. 2 is dropped into a pocket, or on the *servante*, and the performer, holding pack No. 3 between the second finger and thumb of the left

hand, takes it (apparently) in the right, and by means of the "French drop" (*Modern Magic*, p. 150), vanishes it altogether.

In the latest and most artistic version of the trick, the folding card is done away with, and packs No. 2 and 3 are not riveted, having no speciality except size. They usually consist of about a dozen cards each. These are placed in readiness under the waistband, or in the pochettes, and the trick is worked as follows :—

The performer takes a dozen or so of the full-sized cards, and makes believe to reduce them in size, after Robert-Houdin's fashion. While attention is called to their apparent decrease of size, he gets into his left hand, and palms, pack No. 2. Once more professing to squeeze the full-sized cards, he palms them in the right hand, and shows pack No. 2 in their place, the process being again repeated with No. 3. The loose cards are rather more difficult to handle than the riveted packs, but they have the great advantage that they can be handed for examination, and the act of doing this makes a convenient opportunity to get rid of the cards last shown, or to palm those needed for the next change.

The 'make-believe' method of Robert-Houdin may in this case be employed with perfect safety for the first stage of the diminution ; because the cards being at the next stage unmistakably reduced in size, any doubt in the minds of the spectators as to the reality of the change in the first instance is thereby set at rest.

CHAPTER V.

THE CHARLIER SYSTEM OF CARD-MARKING, AND TRICKS
PERFORMED BY ITS AID.

IN the *Card-Sharpping Exposed** (*Les Tricheries des Grecs*) of Robert-Houdin, mention is made of "pricked" cards, viz., cards which have been punctured or all but punctured from the face outwards by the point of a needle. This occasions a corresponding elevation on the back of the card, too minute to be visible (unless with the closest examination) to the sight, but readily perceptible to the educated touch, and thereby identifying the card to the practised card-sharper. Similar expedients have been employed for the purpose of card-conjuring, but, as a rule, only in a tentative and imperfect manner. It was reserved for the venerable wizard Charlier, already mentioned, to devise a complete and admirable system of what he termed "*punctuation*" (punctuation) for conjuring purposes, and by its aid, and that of a very ingenious memory-aiding system, to be hereafter explained, to perform under the name of "Artificial Spiritualism" feats of card divination which to the uninitiated seem altogether to transcend human capacity. Readers of a recent story of mine † may recall

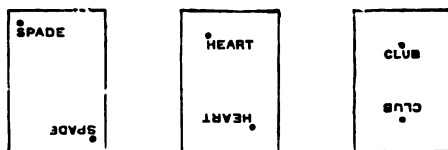
* *Card-Sharpping Exposed*. By Robert-Houdin. Translated and Edited, with Notes, by Professor Hoffmann. George Routledge & Sons.

† *Conjurer Dick, or the Adventures of a Young Wizard*. F. Warne & Co.

among the *dramatis personæ* a certain Monsieur Ledoyen, under whose pseudonym I have attempted to give some faint idea of the person and performances of Professor Charlier.

The marking of the cards on the Charlier system is two-fold, one point indicating the suit, and another the value of the card. Spades, hearts, and clubs respectively are indi-

FIG. 19.



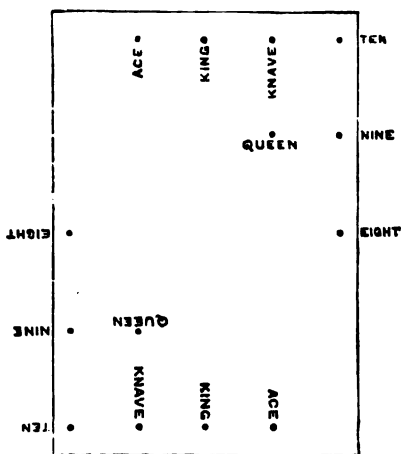
cated as shown in Fig. 19. The absence of any mark indicates the diamond suit.

The mark is made by pressing the point of a fine needle through the card from the front, the back meanwhile resting on a leaden slab. The appropriate mark is repeated at the opposite end of the card, so that the position of the card in the hand may be immaterial. The value of the card is indicated by another point, placed as shown in Fig. 20. It will be seen that the marks here indicated give the value of every card (save the seven) in a piquet pack.

A little study of the diagram will show that the points are not placed hap-hazard, but follow a systematic arrangement. Thus the "eight" point is exactly half-way down the card, and about a quarter of an inch from the extreme edge. The "ten" point is at the right-hand top-corner, with a like allowance of margin, and the "nine" half-way

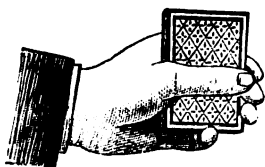
between these two. The "king" point is half-way across the width of the card, and the "knave" point is midway between the "king" and the "ten" points. The "ace"

FIG. 20.



point is midway between the "king" point and the point in the left-hand top corner, used to indicate the spade suit. The "queen" point forms a square with the "knave," "ten"

FIG. 21.



and "nine" points. It will be observed that there is no mark for seven ; and as, likewise, there is no mark for the diamond suit, a card without mark of any kind may safely be pronounced to be the seven of diamonds.

To "read" the cards, take the pack in the left hand, as shown in Fig. 21, the thumb lying well across the cards, when it will be found that the radius of its sweep will cover any

mark on the upper half of the card. The marks are "read" by the ball of the thumb; the softer and smoother the skin, the easier will such reading be, and the less prominent need be the tiny excrescence on the back of the card. If the thumb be naturally hard or rough, the nightly application of a little glycerine, and rubbing with pumice-stone when the hands are washed will soon bring it into a more sensitive condition. The cards should have spotted backs, when the needle-marks will be practically invisible, even to close examination.

Some little practice will be necessary before the student can "read" the cards with ease. He must not look at the pack, but mentally estimate the position of the point under his thumb; holding the cards at arm's length, and speaking to and looking towards his audience. It is a good plan to take a stray card in the right hand, and professedly to interrogate that card as to the matters on which you desire information.

With a pack thus prepared, it is of course equally easy to name any card. However much the cards may be shuffled and cut, the performer no sooner takes them into his hand than he is able to name them in succession. It is best first to read the value of the card, and then the suit, the thumb naturally moving onward from the former to the latter.

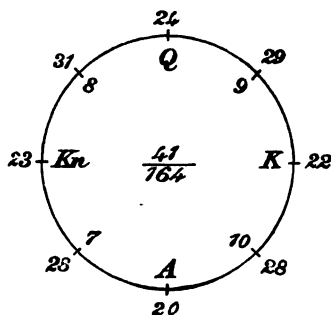
This, however, is only the A B C of the system. To apply it in its entirety, the neophyte must in the first place commit to memory the "dial" depicted in Fig. 22, with the appended letters and figures.

The diagram has at first sight a rather complicated appearance, but it will be found simple enough when explained. The

letters and figures round the *inside* of the circumference indicate the eight cards of the piquet pack; the *A* at the bottom standing for Ace; the *Kn* for knave, the *Q* for

FIG. 22.

C H a S e D



Queen, and the *K* for King, while the 7, 8, 9, 10, represent the cards of those values respectively. These eight symbols give the key to a certain arrangement of the pack. The order adopted for the suits is clubs, hearts, spades, diamonds, which may be kept in mind by recollecting the word "*Chased*," whose consonants give the initials of the four suits in this order, and which is accordingly inscribed above the dial. To arrange the pack, begin with the ace of the first-named suit, taking it face upwards in your left hand, and on it place in succession other cards in the order indicated by the dial, as follows:—

- | | |
|-----------------------|---------------------|
| 1. Ace of clubs. | 5. Queen of clubs. |
| 2. Seven of hearts. | 6. Nine of hearts. |
| 3. Knave of spades. | 7. King of spades. |
| 4. Eight of diamonds. | 8. Ten of diamonds. |

In natural succession the ace of clubs should here follow, but that card having been already used, the arrangement is continued with the ace of the same suit as the previous card, and so on, wherever the same difficulty again occurs, thus:—

- | | |
|------------------------|------------------------|
| 9. Ace of diamonds. | 21. Queen of spades. |
| 10. Seven of clubs. | 22. Nine of diamonds. |
| 11. Knave of hearts. | 23. King of clubs. |
| 12. Eight of spades. | 24. Ten of hearts. |
| 13. Queen of diamonds. | 25. Ace of hearts. |
| 14. Nine of clubs. | 26. Seven of spades. |
| 15. King of hearts. | 27. Knave of diamonds. |
| 16. Ten of spades. | 28. Eight of clubs. |
| 17. Ace of spades. | 29. Queen of hearts. |
| 18. Seven of diamonds. | 30. Nine of spades. |
| 19. Knave of clubs. | 31. King of diamonds. |
| 20. Eight of hearts. | 32. Ten of clubs. |

There are thus four sections of eight cards, each answering to the symbols on the inner circumference of the dial. If the number of pips in each of these sections be reckoned, counting two (the actual number borne by a double-headed card) for each court card, they will be found to be as under:—

$$1 + 7 + 2 + 8 + 2 + 9 + 2 + 10 = 41$$

And this number multiplied by four will give 164, being the total number of pips in the thirty-two cards. Accordingly these two numbers, 41 and 164, are inserted by way of *aide-mémoire* in the centre of the dial.

The number set against each card *outside* the circumference indicates the total number of pips found in *such card*

and the four next following it. For instance, the points of the ace and the four cards next following are :—

$$1 + 7 + 2 \text{ (knave)} + 8 + 2 \text{ (queen)} = 20.$$

And accordingly we find set against the ace, the number 20. In like manner, starting with the 7, the points in the series of five cards will be :—

$$7 + 2 \text{ (knave)} + 8 + 2 \text{ (queen)} + 9 = 28$$

and 28 is set against the seven accordingly. The remaining indicators I will leave the reader to verify for himself.

With a pack thus arranged, and the dial duly committed to memory, the performer, if he has any gift for mental arithmetic, can name without difficulty the card occupying any given position. Many indeed scarcely require any calculation. For instance, the seventeenth card for the time being is always *the same in value and colour as the top card*. Thus, at starting, the top card being the ace of clubs, the seventeenth will be the ace of spades. If the pack is so cut as to bring (say) the nine of diamonds to the top, the seventeenth card will be the nine of hearts.

Again, the ninth and twenty-fifth cards will each be the *same in rank as the top card, but of the opposite colour*. Of the two suits of that colour, the twenty-fifth card will be of the one *next following in the order of the suits, and the ninth of the opposite suit*. Thus, if the first card be a club, the ninth will be a diamond, and the twenty-fifth a heart. If the first card be a heart, the ninth will be a club, and the twenty-fifth a spade. If the first card be a spade, the ninth will be a heart, and the twenty-fifth a diamond. If the

first card be a diamond, the ninth will be a spade, and the twenty-fifth a club. These results would be rather troublesome to commit to memory, but by bearing in mind the rule first given, viz, that both will be of opposite colour to top card, the twenty-fifth card next suit in order to that card, and the ninth the reverse, all difficulty will disappear.

The sixteenth, eighth, and twenty-fourth cards have like relations to the bottom card.

The fifth card forward from any given card stands opposite to it on the dial, and by calling up a mental picture thereof, such fifth card will instantly be suggested. One distinction, however, should be noted. In the case of the first four cards of each series, viz., the ace, seven, knave, and eight, the fifth card forward will be of the *same* suit; in all other cases *one suit back in the order of the suits*. Thus, if the first card for the time being be the knave of clubs, the fifth card forward will be the king of clubs; but if the first card be the queen of spades, the fifth card forward will be the ace, not of spades, but of hearts. This arises from the fact, already adverted to, that the suits, unlike the values, do not follow in unbroken succession, there being of necessity a fresh start at the end of each series of eight cards.

Thus, knowing the first card, the performer also knows, or is able instantly to calculate, the fifth, ninth, seventeenth, and twenty-fifth cards. The bottom card will of course be the one immediately preceding the top card on the dial, and this will give him in like manner a knowledge of the fourth, eighth, sixteenth, and twenty-fourth. These known and used as starting-points for calculation, it will be found an easy matter to reckon forward or backward from one

or other of them to any other card that may be demanded.

Let us suppose, for instance, that the pack has been so cut that the nine of spades is at top, and that the performer is required to name the tenth, thirteenth, and nineteenth cards. He knows that the ninth card is of the same value as the first, viz., a nine, that it will be a red card, but *not* the one next following spades in the order of the suits. This little calculation gives him the nine of hearts as the ninth card. The tenth, the next card to this, will be the king of spades. The eleventh will be the ten of diamonds; the twelfth the ace of diamonds; and the thirteenth the seven of clubs. The seventeenth card being, as he knows, the nine of clubs, the eighteenth will be the queen of hearts, and the nineteenth the ten of spades.

In using the prepared pack, it is well first to perform, with a pack similar in appearance, a few tricks of a different character, *i.e.*, not requiring arrangement, and, in the course of these, to have the cards well mixed two or three times by spectators. When, a little later, you privately substitute the prepared pack, it is naturally assumed to be the same pack with which you have just been working, and which all present know to be well shuffled. To avoid suspicion, however, you should yourself shuffle the prepared cards from time to time, using for that purpose one or other of the false shuffles which leave the sequence of the cards unbroken. The third, fourth, fifth and sixth methods described in *Modern Magic*, pp. 24-26, may be made available for this purpose, or better still the "Charlier" shuffle, described at page 14 of the present treatise, which is especially suitable. If it is important to bring back the

cards to their original starting-point, the "bridge," or a "long" card (*Modern Magic*, pp. 39, 60) may be employed ; but as a rule the fact that the cards remain "cut" after the shuffle is immaterial, the punctuation enabling you to ascertain the top card for the time being, and this serving as a starting-point for your further calculations.

We will now assume that the reader has duly studied and committed to memory the mysteries of the dial, and has provided himself with a pack of cards, properly punctuated and arranged, and we will proceed to make some practical use of our acquirements.

"Ladies and gentlemen," begins the professor, "I am about to show you a few experiments in artificial spiritualism. Don't let the title alarm you. I can assure you that my spirits are of the mildest and best-behaved character. They are not the kind that rap on tables and throw the furniture about, and make people jump by touching them with ghostly hands. The sole function of my spirits is to whisper in my ear a little private information, which I could not well obtain from any other quarter.

"Here are these cards, cards which you have freely handled, and which you have shuffled until I should think you are tired of shuffling them.* Will some one cut them for me?—good. What card is this?" (the top card). "You don't know? Nor you? Nor you? Quite right, I don't know myself, at least I didn't a moment ago, but the

* The company have not actually handled the cards now shown at all, but, as I have elsewhere remarked, it is an understood thing that what Carlyle called the "eternal veracities" are not to be expected of a conjurer.

spirits have just whispered in my ear that it is the nine of diamonds. See, they were quite right" (showing the card, and placing it under the pack,) "the nine of diamonds. And the next, what is the next card? The spirits tell me that the next is the king of spades. And the next? The ten of hearts. And after that? The ace of hearts. They are quite correct, you see. Here they are, the king of spades, the ten of hearts, and the ace of hearts." * (He places these cards underneath.)

"Now, madam, will you take a few of these cards? Any quantity you please." The lady lifts off a few of the uppermost cards. "Now, madam, I shall ask the spirits in the first place to tell me how many cards you have taken. Come, spirits, what say you?"

While engaging the attention of the audience in this manner, the performer has "read" the card now left uppermost, which proves to be, say, the ace of clubs, the cards in the lady's hand therefore range from the seven of spades to the ten of clubs inclusive. This is one short of the complete round of the dial, and he knows therefore that the lady has taken seven cards.

"The spirits declare, madam, that you have taken *seven* cards. But they will give you a further proof of their power. They will tell you how many points there are on those seven cards."

Here again he makes a rapid calculation. The figure placed against "seven," outside the circumference of the

* The first card (the nine of diamonds) is "read" by the thumb. For the following cards the performer simply has recourse to his *memoria technica* (the dial). In like manner, after placing the ace of hearts below, he knows that the card left on the top will be the seven of spades.

dial, is 28. This gives the number of pips on the first five cards, terminating with the nine (which faces seven on the dial). He has therefore only to add the points of the next two cards, which will be a king and a ten. $28 + 2 + 10 = 40$.*

"The spirits declare, madam, that the seven cards you have taken contain exactly *forty* points. Will you be kind enough to verify the fact, and see if that is so?"

The cards are counted, and found to be seven in number. Their pips are $7 + 2 + 8 + 2 + 9 + 2 + 10 = 40$. The performer takes back the seven cards, and places them either above or below the pack, next executing a false shuffle, leaving the pack with (say) the queen of hearts on top.†

"Now, sir, perhaps *you* would like a few cards? As many as you please. You have taken a liberal allowance, but it is all the same to me. The spirits would just as soon you took a large quantity as a small one."

The quantity taken has in this case been (say) about half the pack. The performer "reading" the card left on top, finds it to be the knave of hearts. *Ergo*, the last card in the hand of the spectator is the seven of clubs. Now, from the queen to the seven inclusive, *once round the dial*, would be six cards, but the performer can see that about

* In this case, there being only one card missing from the complete round, the performer might ascertain the number of pips still more easily by calculating *which card* is missing. Such card being an *ace*, he has only to subtract 1 from 41 (the number of pips in the complete round) to get 40, the answer required.

† To save time in ascertaining the top card after a shuffle, the performer may, instead of "reading" it with the thumb, quickly glance at the bottom card—to which the top card will of course be next in sequence. In the case supposed the bottom card would be the eight of clubs, to which the queen of hearts is next in order.

double that number have been taken. He therefore reckons *twice* round the dial, *i.e.*, adds eight to the six, and proclaims with confidence that *fourteen* cards have been taken.* Next as to the number of pips. From the queen to the ace (five cards) is 24 points (*see* dial). Add the next card, which is the seven, and brings the number up to 31. To this add 41, the number in the remaining eight cards, and the total is 72, which will be found on examination to be the exact number of pips on the fourteen cards.

One or two more illustrations may not be out of place. The top card at the outset was (say) the nine of hearts, and a very large number of cards, amounting to some three-quarters of the pack, have been taken. The uppermost card of those remaining in the performer's hand is the nine of spades. Here, having so few cards left, it will be easier to base his calculations on these. The bottom card (being the one next preceding the nine of hearts) will naturally be the queen of clubs. Now a nine to a queen inclusive, is exactly the round of the dial, *viz.* eight cards; and he knows by the bulk that he cannot have more than one series of eight in his hand. *Ergo*, the drawer has three complete series of eight=24 cards, and the pips therein contained are $41 \times 3 = 123$.

Suppose again that the king of hearts is the original top card, and that about half the cards are taken; so nearly dividing them that it is impossible to guess by bulk whether exactly half, a card or two more, or a card or two

* The performer should always endeavour to estimate how many complete rounds of eight cards have been taken, as this will materially assist his calculations.

less, have been taken. The performer finds that the uppermost card left in his hand is the king of diamonds. Such being the case, the drawer must have taken two complete groups of eight, terminating with the nine of spades. The number of cards is therefore 16, and the number of pips 82. If on the other hand the card left uppermost in the performer's hand be the nine of spades, he knows that the drawer is *one* card, and nine pips, short of "twice round the dial." He holds therefore 15 cards, with 73 pips.

Suppose again that the queen of spades is the top card, and that a very small number of cards (clearly less than eight) has been taken. The top card left in the performer's hand is the ace of hearts. The drawer then holds from the queen to the ten inclusive, *viz.* four cards, and they contain $2+9+2+10=23$ pips. The same result might have been got at by recalling (as per dial) the number of points, 24, in the queen and *five* following cards, and deducting one for the last of such five, *viz.* the ace, which is wanting.

Facility in the use of the system is not to be had without some practice and perseverance, but with a reasonable amount of study the learner will be astonished at the rapidity of his progress, and the ease with which he is able to make the requisite calculations. The method is however like short-hand and the various systems of artificial memory in one particular, *viz.*, it must be made constant use of, if you desire to have it constantly ready for use.

We will now proceed to a further illustration of card-naming.

"I have proved to you, ladies and gentlemen, that the spirits can tell me how many cards you take; and how

many pips there are on such cards. But they know more than this. They can tell exactly where any given card happens to be, or what card is in any particular position, even in the very centre of the pack." (The performer meanwhile is using the false shuffle, so as apparently to well mix the cards.) "Will you cut the cards, sir? Thank you. Now it would puzzle you or me to say what card is now in the middle, but the spirits know all about it. I will ask them. Hallo! what is the matter? I don't seem to get any answer. I see how it is—the question was not sufficiently precise. As the pack consists of an even number, thirty-two, no card can be exactly in the middle. The two nearest to the middle are the sixteenth and seventeenth—which is it you would like to know? The seventeenth? Very good! Come, spirits, what is the seventeenth card?" (The performer has meanwhile ascertained that the top card is the nine of spades, and knows therefore that the seventeenth is the other nine of the same colour.) "They say that the seventeenth card is the nine of clubs. I will count them over, and show you that it is so.

"The ninth card? Some gentleman asked the name of the ninth card. Come, spirits, I dare say you can oblige. The spirits say that that too is a nine, the nine of hearts. Verify for yourselves.

"The thirteenth card? Certainly, the thirteenth card is a seven, the seven of clubs.*

"We will shuffle the cards once again." (The top card

* The quickest method of reckoning the cards will in this case be to run on from the ninth, which was the nine of hearts. Thus: tenth, king of spades; eleventh, ten of diamonds; twelfth, ace of diamonds; thirteenth, seven of clubs.

is now, say, the eight of clubs.) "What card now? The twenty-third? By all means. The twenty-third card is the seven of diamonds.*

"The twenty-ninth card? You think to puzzle me by choosing a card so far down, but the spirits are equal to the occasion. The twenty-ninth card, madam, is the ten of hearts." †

So far, we have supposed the arrangement of the cards to have remained undisturbed, and with a reasonable amount of good fortune it may so remain for a considerable period; but it is possible that at any moment the order of the cards may be accidentally or intentionally broken. Thus a spectator verifying the number of his cards or pips, may let the cards fall or otherwise disorganize them; or some cantankerous individual, jealous of your powers of divination, and suspecting some sort of pre-arrangement, may request to be allowed to shuffle the cards for himself. Of course it would not do to refuse such a request, and the better plan in such a case is to make a virtue of necessity, and insist on two or three persons shuffling the cards before they are again returned to you. You must however

* Here the performer ascertains, either by a quick glance at it, or by reading the top card, that the *bottom* card is the knave of diamonds. The *twenty-fourth* card is therefore (see above) the knave of clubs, and reckoning one back from this, gives, as the twenty-third, the seven of diamonds.

† The calculation may be here made from the twenty-fourth card, which we have just found to be the knave of clubs. Working round the dial, the card opposite the knave of clubs (the twenty-eighth card) will be the king of clubs, and the card next following (the twenty-ninth) will be the ten of hearts; or the performer may reckon backward from the last (thirty-second) card.

now shift your batteries. You are disarmed, so far as regards the class of tricks you have just been performing, but you must not allow the company to suspect this ; but proceed as best you can by means of the "reading" only.

The cards being returned, you may say, "You are now fully satisfied, ladies and gentlemen, that the cards are thoroughly well mixed, and that not even one of them can be known to me. Now I will let you each pick out a card, two or three cards if you like, chosen as deliberately and as carefully as you please ; and I will tell you, or the spirits will, by me, what cards you choose. First, though, I shall want one card for my own use. I don't care much what card it is, but a queen or a knave for preference, as they are the most intelligent, and that one card will tell me all the rest. Will you take the pack in your own hand, sir, and give me one card, a queen or a knave ? You give me the knave of diamonds. Thank you. A very good card ! Now, ladies and gentlemen, you may pick out any cards you like, even taking the pack into your own hands to do it ; and the knave of diamonds will tell me what they are. Pass round the pack, please, and let any one who likes take a card, and retain it ; then return the pack to me. You have taken a card ? and you, and you, and you ? Very good, the more the merrier. Now, madam, will you be kind enough to place the card you chose on the top of the pack, here in my hand ? I am not going to look at it. The knave of diamonds will tell me what it is." (The knave of diamonds is held in the right hand, at arm's length, and the performer looks steadily towards that card.) "Come, knave of diamonds. What card did the lady take ? Madam, the knave of diamonds declares that you took (*say*)

the seven of spades.* Is that correct? Thank you. Now another card. Place it here on the top of the pack. The knave of diamonds says that card is the king of spades. Is he right? Another, please. My friend the knave says this lady's card is the ten of hearts. Any one else? You drew a card, sir, I think? Be kind enough to put it back upon the pack, or in the middle, if you prefer it. It is all the same to me." The performer opens the pack with his thumb to receive the card, and immediately afterwards makes the Charlier pass (p. 9) to bring it to the top, where he reads it as before. "Come, Jack" (to the knave of diamonds), "what say you? Jack tells me that your card was the nine of diamonds." And so on, till all the drawn cards have been named.

The same trick may be presented as an illustration of thought-reading. In this case the knave in the right hand is dispensed with, but the performer, as soon as the card is replaced and brought to the top by the pass, grasps the hand of the drawer, and gazes fixedly in his face, at the same time requesting him to form a mental picture of the card he drew. The card is in due course named, being ascertained professedly by reading the mind of the opposite party.

I may here describe a slightly different *mise en scène* arranged by myself for this same trick, with a little addition which (I think) renders it still more effective.

* The card just placed on the top is "read" with the thumb, the attention of the audience being meanwhile diverted by the performer's remarks towards the knave of diamonds in the opposite hand.

I invite three or four persons each to draw two cards, making a great point of their absolute freedom of choice. They are then asked each to place the two cards face to face, and to allow them so to remain for a few seconds. This, I explain, will print on each of them a shadowy picture of the opposite card, so that, by looking at either card, I can name the one which has been held in contact with it. We will suppose that three pairs of cards have been taken, say :—

- (1) The knave of hearts and nine of diamonds,
- (2) The seven of hearts and king of spades, and
- (3) The queen of clubs and the ten of spades.

The trick proceeds as follows :—

“Now, Madam, I will ask you to replace one of your cards, whichever you please, in the middle of the pack.” (The cards are held in the left hand, and the thumb opens them in readiness for the Charlier pass. As soon as the card is placed in the opening, the pass is made, and the card thereby brought to the top, the slight movement of the hand being covered by the half-turn of the body to bring the right hand forward, as next follows, to receive the second card.) “Thank you. Now I will ask you to place your second card in my right hand, and by means of the impression left upon its surface, I will tell you what the other card was. Thank you. The nine of diamonds, is it? Now, to you, ladies and gentlemen, no doubt this card appears simply the nine of diamonds—you see nothing else about it but the nine diamond pips? I can see more than that. I see, above the diamonds, the faint traces of another card, a court card of some kind. Am I right so far, madam? Your second card was a

court card, and, if I am not mistaken—the figure is very faint, but I can just see it—it is a knave, the knave of hearts. I am right, I think? Good! The nine of diamonds, which is now done with, I will place on the top of the pack.

“Now, sir, you took two cards. Put one of them in the pack” (repeat as before), “and give me the other. What is it? The king of spades, eh? This will be a more difficult matter. It is a disadvantage to have a court card given as the indicator, because the pattern being more intricate, it is the more difficult to trace the ghostly likeness of the second card upon it. When both cards are court cards, it becomes terribly hard work. May I ask if your second card was a court card? Stay! you need not tell me, I begin to see the pattern—it is an eight—no, a seven—of some kind, and the pips are red.” (Move card this way and that, as if in order to get a better light upon it.) “Yes! it is a seven, the seven of hearts. The king of spades I will replace on the top of the pack, with many thanks for his Majesty’s assistance.

“Now, madam, your cards. One in the middle of the pack—the other in my right hand.” The same little comedy is gone through, and the performer declares with the assistance of (*say*) the queen of clubs, which is handed to him, that the remaining card was (*say*) the ten of spades. He then proceeds as follows:—

“The queen of clubs being now done with, I will place her, in company with the nine of diamonds and the king of spades, on the top of the pack. The other three cards have been distributed haphazard, somewhere about the middle.” (Open pack with the thumb, as if to indicate

their whereabouts, and once more make the Charlier pass, covered by a wave of the arm.) "Now I am going to show you a still more curious effect. Even in the short time that the paired cards have been in company together they have contracted such a sympathy for each other that each card, the moment I give it permission, will immediately go in search of its mate. Observe that I do nothing whatever to the cards, I simply hold up the pack in my left hand, and say 'Go.' That is all they have been waiting for. See, the queen of clubs is no longer on the top" (*shew accordingly*), "and if any one will examine the pack, they will find that the three couples of cards have again come together. Take the pack in your own hands, sir, and see that I am correct. Here they are, you see. Here are the knave of hearts and the nine of diamonds together again. And a little further on, the king of spades has got back to the seven of hearts ; and somewhere else, —ah, here they are—the queen of clubs and the ten of spades."

This last effect, though specially astonishing to the uninitiated, is a necessary result of the working of the trick, as above described. Thus, distinguishing the three pairs of cards, for shortness, as *a* and *b*, *c* and *d*, *e* and *f*, it will be remembered that *a* was originally received in the middle of the pack, but was forthwith brought, by means of the pass, to the top. The card having been named, *b* was placed on the top of the pack ; *i.e.*, immediately on the top of *a*. When next the pass is made, these two cards travel to the centre of the pack, and *c* is brought to the top, to be in due course covered by *d*. On the next occasion *c* and *d* pass to the middle, or thereabouts, and *e* comes to the top, and

is in turn covered by *f*. The final pass brings this last couple to the centre, and so causes the disappearance of the queen of clubs from the top, some indifferent card being brought there in its place.

The punctuation may be used to ascertain which of four persons has secretly taken each of different articles, in manner following.—Palm off four cards, one of each suit, and in the “dial” order (club, heart, spade, diamond), and give the rest of the pack to be shuffled. When it is returned, replace the four cards on the top, and, remarking “I will take the first four cards that come to hand,” deal them out in a row face downwards on the table. Borrowing four small articles, say a cigar or cigarette, a handkerchief, a shilling and a pencil, you place one article on each card, bearing in mind which goes with each. You continue: “I will now leave the room, and during my absence I will ask four persons each to pocket one of these four articles, also taking the card on which it lies. When I return I will tell each person the article he or she has taken.”

On your return to the room, you say, taking the pack as usual in your left hand, “You have taken one of the articles, madam? Be good enough to put your card back in the pack.” (You open the pack with the thumb accordingly, make the pass to bring the card to the top, and “read” the suit, which proves to be, say, spades.) “The cards tell me, madam, that you took the shilling. And you, madam, replace your card, please” (heart). “Ah, you took the handkerchief. And you, sir, replace your card” (club). “Yes, I thought as much. You took the cigar. As we

have accounted for three of the articles, one need not be much of a wizard to find out that this other gentleman has the pencil."

If the performer has not acquired sufficient dexterity to make the "Charlier" pass, the cards may be replaced on the top of the pack, instead of in the middle, but the trick thereby loses a good deal of effect. Short memories may assist themselves by selecting for the articles to be borrowed four coins of different denominations, and placing them on the cards in order of value, *e.g.*, a half-crown on the club, a florin on the heart, a shilling on the spade, and a penny on the diamond.

Another use of the punctuation is to name the bottom card of each of three heaps.—Taking pack in hand, you ask, "How many cards shall I deal?" meanwhile ascertaining and mentally noting the top card. We will suppose the answer to be "five." You deal five cards accordingly, face downwards, one upon another; and the instant the last falls, "read" with the thumb the card next following. "How many shall I deal now?" you ask. "Seven" say, is the reply. You deal seven cards in another heap, read the next card, and say once more, "And now, how many cards this time?" each time keeping the attention of the company occupied with your question, until you are sure of the card under the thumb. Thus suppose the answer, say "six," is given before you feel absolutely certain as to the nature of the top card, you may easily gain time by saying, "Six? You are quite sure that will be enough? It is all the same to me. Have eight, ten, a dozen if you like." By the time a final reply is given, you will have had super-

abundant opportunity to gain the necessary information. You now have three heaps on the table, and the bottom card of each is known to you, being the card previously at top, brought to the bottom by the act of dealing. The three cards, we will suppose, are the eight of spades, the ace of hearts, and the queen of diamonds. You must not let the audience suspect that you already know these cards, but proceed somewhat as follows :—

“ Now, ladies and gentlemen, I am going to attempt a very difficult feat. I shall endeavour to ascertain, by an abstruse mathematical calculation, the undermost cards of those three heaps. To enable me to do so, I shall ask you to shuffle the remaining cards, and give me three of them—whichever three you please. Thank you : you have given me (*say*) the seven of hearts, the ten of spades, and the king of clubs. Now this first card being the seven of hearts, I infer, with all but certainty, that the card at the bottom of this heap is the eight of spades. Why it is so, I can't say ; but I invariably find that these two go together.” (Turn up, and show eight of spades). “ I was right, you see, but the process is not always so easy. The next card being a king, the card at the bottom of this second heap is pretty sure to be a queen, and the king of clubs being a dark gentleman, will naturally be more attracted by a lady of fair complexion. Consequently I am led to believe that the queen will either be a heart or a diamond. The king of clubs being, I am sorry to say, notorious for his mercenary character, I fear we must give the preference to diamonds.” (Turn up the heap.) “ You can't well go wrong, if you proceed on proper scientific principles. Here she is, you see, the queen of diamonds.

"Now for the last card. This will be rather more difficult, because you have given me the ten of spades, which is rather a poor card to calculate by. However, I will do my best. Ten consists of a *one* and nought. Striking off the nought, one remains ; whence I conclude that the bottom card of this last heap is an ace. Then comes the question, Which ace ? Spades being a black suit, it is probable that the ace belongs to a red suit. But there are two red suits. Is the card a heart or a diamond ? This being the thirteenth day of the month, and thirteen being an odd number, I pronounce without hesitation for hearts. Ace of hearts. Let us see whether I am right. Yes, here it is, you see : the ace of hearts."

Proceeding after this fashion, it needs but a very small amount of imagination to suggest some sort of burlesque reason for the conclusion you come to. You will usually be able to make some sort of fanciful connection between the concealed card and that given you by way of indicator ; but on the principle that any stick may be used to beat a dog with, so the wildest or most extravagant reason, say that the day is Tuesday, that you had roast pork (or anything else) for dinner, or that you had your hair cut that morning, suffices for declaring that the card must necessarily be of the particular suit or value, of which you have beforehand ascertained that it actually is.

CHAPTER VI.

CARD TRICKS REQUIRING SPECIAL APPARATUS.

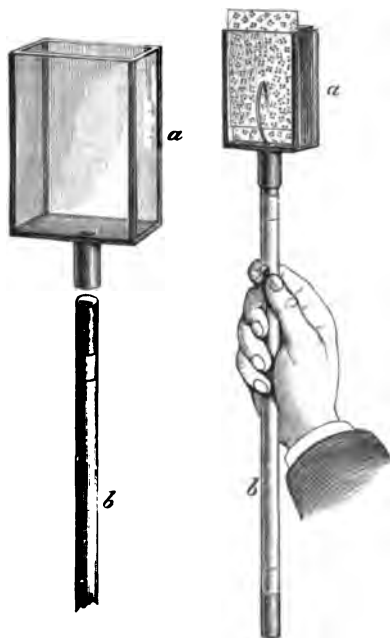
THE RISING CARDS (*La Houlette*): NEW METHODS.

Two or three methods of performing this trick were given in *Modern Magic*. In all, save the last, in which the pack is held in the performer's own hand, the card to rise must be "forced," which is, to some extent, a draw-back, and considerable ingenuity has been employed in order to overcome this difficulty. In what is known as Alberti's method, three cards are chosen (at pleasure), replaced in the centre of the pack, and brought to the top by the "pass." The pack is then placed in a drinking-glass with perpendicular sides, and the performer, lifting it out again (with thumb and finger of right hand) in order to show "all fair," takes the opportunity to press against the back of the hindmost card, at its upper end, a minute pellet of wax fixed to one end of a fine silk thread or hair, the opposite end of which is attached to a button of his coat or vest. He then drops the cards again into the glass, but the opposite way up, so that the pellet of wax is now at bottom. The slightest increase of distance between the body and the glass causes a pull upon the thread (the edge of the glass acting as fulcrum), and compels the card to rise. The same process is repeated with the other cards which were chosen.*

* For a more complete explanation of this very artistic trick, see *The Secrets of Conjuring and Magic*, p. 241, *tit.* "The Mesmerised Cards."

Another method, of comparatively recent introduction is the use of a special *houlette*, to be fixed on the performer's wand. It is of glass, set in a nickel-plated framework, with a socket attached to the bottom (which is of metal) to

FIG. 23.



enable it to be slipped on to the wand, as shown in Fig. 23, in which *a* represents the *houlette*, and *b* the wand. This latter is mechanical, having a sharp-pointed metal tongue, two and a half inches in length, issuing from its upper end and actuated by a slide within it, after the manner of the slide of a pencil-case. The bottom of the *houlette* has a minute oblong hole or slot to allow of the passage of the

tongue, whose point, when the pack is placed in the *houlette*, presses in its ascent against the back of the hindmost card, and so compels it to rise.

Three cards are, in this case, freely chosen, replaced, and brought to the top by the pass. The pack is then placed in the *houlette*, and the latter fixed on the top of the wand which the performer holds upright in either hand, taking care that the cards lie well to the front in the case. When the card is ordered to rise, he pushes up, with the thumb or forefinger, the little projecting stud shown in the diagram. This lifts the tongue, which in turn pushes up the hindmost card. This is taken completely out of the case, and thrown on the table, the tongue being meanwhile drawn down, to rise again a moment later, and push up the next hindmost card.*

The "wand" should be a duplicate of the "plain" wand which the performer is in the habit of using, and should be secretly substituted for the latter, when he is about to perform the trick.

A *houlette*, worked on the above principle, is sometimes placed in the centre of a bouquet of flowers, but its use cannot be recommended.

Another very excellent method is that adopted by my friend Edwin T. Sachs, a well-known authority on prestidigitation.† He uses a metal *houlette*, japanned black, with a cork plug below it, which is thrust into the neck of a newly opened bottle of wine. The *houlette* itself has no speciality,

* The actual position of the *houlette* in the hand is *reversed* in the figure, the better to show the process by which the card is made to rise.

† *Sleight of Hand*, by Edwin T. Sachs. Second Edition. Upcott Gill. 1885. (See page 192.)

but on the table lies a silk thread, on the near end of which is a small button. This is dropped into the bottle just previous to the insertion of the *houlette*, the pressure of the cork plug against the neck effectually fixing the thread. Three cards are freely drawn, and are retained by the drawers. The performer takes the remaining cards, and places them in the *houlette*, drawing the silk thread, from front to back, across the top of them. He now takes back the cards that have been drawn, and without looking at their faces thrusts them down one by one into the pack, the first near the front, the second and third a little further back. Each card carries down a portion of the "slack" of the thread with it. To prevent the premature "rising" of the cards already placed, the performer places a finger on each, while he pushes down its successor. The opposite end of the thread travels "behind the scenes" in the ordinary way to the hand of an assistant, and when it is pulled, the cards rise, of course in the opposite order to that in which they were inserted. They must therefore be called for accordingly.

Some performers, notably the celebrated Buatier de Kolta, work with the pre-arranged pack, and force a corresponding series of cards, but dispense with the aid of any assistant. The free end of the silk is, in Buatier's case, attached to one of the hinder cards, which he rolls up into a little tube, through which to blow at the cards in the *houlette*, such blowing being the ostensible motive power to cause their ascent. The gradual withdrawal of the body, naturally bent in the act of blowing, draws the silk taut and produces the desired effect. Another very good plan is to have the free end of the silk attached to a good-sized button, which

is at the right moment dropped in the trouser-pocket or vest-pocket of the performer, thereby establishing the necessary connection.

In yet another (and very pretty) form of the trick, the invention of Professor Duprèz, the *houlette* is of glass, suspended from the ceiling by a couple of silk ribbons, (some feet apart at top) and set swinging by the performer, the cards rising as usual, notwithstanding the swinging movement of the case. The ascent of the cards, under such circumstances, seems more than ordinarily magical. The secret lies in the fact that one of the ribbons is in fact double, being composed of *two* ribbons laid one on the other, and sewn together at the edges, so as to form a flat tube, through which passes the motive thread, led away across the ceiling to the hand of the assistant, the cards being arranged in the usual manner.

TO CATCH A SELECTED CARD ON THE END OF A WALKING-STICK.

Readers of *Modern Magic* will remember a trick therein described (p. 121), in which a selected card is caught upon the point of a sword with very striking effect. A similar feat is occasionally performed with an ordinary walking-stick. A card is chosen, returned, the pack shuffled, and the whole thrown in the air by a spectator. The performer makes a slash with a walking-stick in the middle of the falling shower, and behold, the chosen card is seen dangling from the end of the stick!

The stick itself has no speciality, but the performer has a loose ferule, as shown in Fig. 24, just fitting over the ordi-

nary ferule, and removable at pleasure. It will be observed that on its outer end is a little loop or staple. Through this is, beforehand, passed a black silk thread, about five feet in length,* one end of which is attached to one of the

FIG. 24.



vest buttons of the performer, and the other end to the card to be "caught." This latter is placed, for the purpose of the trick, just within the performer's vest, lying against his left breast. The ferule may rest till wanted in his right-hand vest-pocket. A corresponding card having been forced and returned to the pack, the performer takes the stick, and places himself on the platform with his right side to the audience ; a volunteer assistant, holding the pack, being placed facing him. The performer holds the

stick in the position of the hanging guard at broadsword, first, however, taking an opportunity secretly to slip the ferule over the point. He requests his volunteer assistant to spread the cards slightly fanwise, so as to give him a chance to see the chosen card, and at the word "three" to fling them all in the air, midway between the performer and himself. As he does so, the performer makes an outward cut among them with the stick, which, drawing the thread taut, pulls the card out of its hiding-place within the vest, and brings it to the end of the stick. Its production being masked by the body, the spectators cannot possibly see that it comes from the vest. The left hand must instantly capture the intermediate length of

* The proper length must be ascertained by experiment, as it will vary with the length of the stick used, the length of arm of performer, &c.

thread, and bring it down to the right hand, which secures it against the stick ; the left hand forthwith travelling to the point, and tearing the card away from the thread, which would otherwise tell tales.

If the loose ferule is made fairly tapering, and with a slit on either side, as shown in the figure, it will fit any stick of moderate size ; and the performer may therefore perform the feat with a *borrowed* walking-stick, a great addition to its effect. If an unsuitable stick is offered it can easily be rejected as too short, too heavy, having the wrong sort of handle, or the like, and another accepted in its stead. It is, however, well to have a stick of one's own in reserve, to meet the case of a possible failure to get the right article.

I have seen the trick performed as above with very good effect, but it is one that demands careful arrangement and considerable practice before it can safely be exhibited in public. If the silk thread be too long, or the slash of the performer lacks sufficient sweep, the card may make its appearance ignominiously dangling some inches below the end of the stick. If on the other hand the silk be too short, or the slash too vigorous, the thread may be broken, and the card fall to the ground with the rest of the pack. In either case the trick is spoilt.

I have also seen a mechanical "stick," specially contrived for use in this trick. It is of ebony or imitation ebony, with an ivory handle, and brass ferule at opposite end. This ferule is movable. On removing it, an inner ferule is seen, terminating in a convex brass button. This, being withdrawn with the finger-nail, is found to be attached to a

piece of cord elastic, which travels down the centre of the stick, and is secured within the handle. This is beforehand passed through a hole in a card of small size, and the card drawn down (after the manner of that in the old "sword" trick) and laid against the opposite end of the stick, where it is firmly grasped by the left hand. To "catch" the card, the stick is quickly transferred from the left hand to the right, which grasps it a little higher up the stick than the left had done. This releases the card, which forthwith flies to the point.

The card having been torn off, the performer slips the outer ferule over the point, in which condition the stick will stand any reasonable amount of examination without revealing its secret.

FRAMES OF VARIOUS KINDS FOR PRODUCING CARDS.

Under the head of *Stage Tricks* in *Modern Magic* will be found (*p.* 463 *et seq.*) the description of a picture-frame, supported on a brazen pillar and enclosing a background of black cloth, whereon sundry borrowed articles are, on the firing of a pistol, suddenly made to appear. The articles have up to that point been hidden by a spring-blind of same material as the background, which, flying up, discloses them. The same principle, in a lighter and less elaborate form, has been applied to the production of cards. The "blind" in this case generally takes the form of a picture, say of a bouquet of flowers, which being withdrawn, shews a similar picture behind it, with the chosen cards attached to its surface. Besides this, however, which is merely a novelty in form, there are sundry other frames for the reproduction of drawn cards, but with

a good deal of variety in their working. These I propose briefly to describe.

I shall commence with a frame of simple but ingenious construction, the invention, I believe, of Professor Field, of Aquarium celebrity. The frame is of plain gold bead, about twelve inches by ten, with a loose wooden back, kept in position by a cross-bar working on a pivot, after the manner of the 'transparent slate' familiar to our juvenile days. The frame is glazed in the usual manner, and between the glass and the back lies a sheet of white cartridge paper, exactly filling the space.

The performer begins by calling attention to the frame and to shew that it is innocent of mechanism or special preparation, takes it completely to pieces. Back, paper and glass, are successively taken out and replaced before the eyes of the company; the frame being laid for that purpose on a borrowed handkerchief. It is picked up with the handkerchief still veiling the glass, and placed upright against some object on the table. The performer next exhibits a pack of cards, and requests that three of them may be chosen. This done, and the cards replaced, he takes the pack, and with it gently taps the glass through the handkerchief, at the same time "ruffling" the cards (*Modern Magic*, p. 28) and pronouncing the mystic "Pass." The pack is examined, and the chosen cards are found to have left it. On removing the handkerchief, the three cards are seen within the frame, between the glass and the white paper.

The secret lies in this apparently innocent sheet of paper, on one side of which are pasted, face outwards,

three cards, duplicates of those to be chosen. When the frame is first shown, the paper is turned with these cards *away* from the glass, and therefore shewing only its blank side. The performer commences by borrowing a handkerchief, which he lays flat on the table. He then unfastens the crossbar and turns the whole contents of the frame, glass, paper, and back, out on the table beside the handkerchief, and on this latter lays the frame, now a mere skeleton, face downwards. He first replaces the glass. He next comes to the paper, but, instead of turning it over, as would be necessary in order to replace it as before, simply lays it on the glass, thereby bringing the "card" side *next* the glass. The wooden back is then laid on the paper, and secured by the crossbar. The frame is picked up with the handkerchief still concealing the glass, in order that the audience may not discover prematurely that the cards are already in position.

The three corresponding cards are "forced" and palmed off by the performer after being returned to the pack, before he commands them to "pass" and calls attention to the fact of their disappearance.

Another well-known performer (Professor Hellis, already mentioned) has improved on the idea by using, in place of the paper with cards attached, a sheet of paper without any preparation. Both sides may therefore be shewn. The cards to be produced are palmed, and introduced, under cover of the sheet of paper, while the frame is being reconstructed. This is a substantial improvement, but the trick remains open to the objection that from the moment of its reconstruction the frame must be kept covered, and this is a considerable drawback to its effectiveness.

There is another apparatus, of French origin, for the same purpose, which I will term, for the sake of distinction—

THE FRENCH CARD FRAME.

This is a frame of such a size as might be used to contain a *carte-de-visite*. The glass appears backed at the outset with plain black calico. Four cards are chosen by different spectators, and the performer, taking the frame in his hand, and showing it back and front, holds it up, facing the company, and calls for the drawn cards in succession. As each is named, it appears instantly behind the glass in the frame, retiring with equal rapidity to give place to the next card called for.

The secret lies in the fact that in one side of the frame is a spring-roller, on the principle of those used for window-blinds, but in a vertical position. On this is coiled a piece of black calico equal in length to just six times the width of the opening, and divided into six equal sections. The first and last section are left uncovered, but on each of the other four is pasted the face of a card, the back being removed for greater flexibility. On the opposite side of the frame is another vertical roller, but without spring. The apparatus is "set" by coiling the piece of calico on this latter roller, thereby withdrawing the card from sight, and bringing into view, behind the glass, the blank section nearest the spring-roller. Four corresponding cards are forced, and replaced in the pack. The drawers are requested to name them for the information of the company. This done, the performer holds up the frame as before mentioned, and calls for the cards one by one, of course taking care to do so in the order in which they are

arranged to appear. As he calls for each, he presses a spring which allows exactly one revolution of the roller, and brings a new section of the calico, with its appropriate card, in view. A fifth touch of the spring causes the last card to disappear, and again brings plain calico into view.

The apparatus is ingeniously conceived, but it is too obviously mechanical. The sides of the frame are unduly thick and clumsy in proportion to its size ; the cards cannot be taken out of the frame, and the same four cards must, therefore, always be used. A simpler and less expensive, and on the whole more useful, piece of apparatus is what is termed—

THE SAND FRAME.

This ingenious little piece of apparatus was the invention of the elder Bosco, a celebrated sleight-of-hand conjurer who visited England some thirty years ago. For a long time it was lost sight of, but was resuscitated a few years since, and became temporarily very popular. Now it seems to have again receded into the background. It consists of a little frame, about the same size as that last described, but with less bulky sides. The central space is just large enough to exhibit a playing card, with a half-inch margin all round. This space is at the outside occupied, to all appearance, by coarse grey paper ; but on the frame being held face downwards for a few moments and again reversed, a card is seen to appear in its centre. The frame can be opened at back, and the card removed therefrom, to show that there is no preparation or speciality about it.

The secret lies in the fact that there are in reality *two* glasses, with an interval of about an eighth of an inch be-

tween them. At one end of the frame is a receptacle filled with fine sand ; and, if the frame be inverted, this runs into the space between the glasses, concealing the card which lies behind the inner glass. The appearance of the sand behind the glass is exactly that of coarse grey paper, and the back is lined with paper of exactly the same colour and texture, a margin thereof being visible round the card.

The frame is first shown with the card masked by the sand. Some little tact and address are necessary on the part of the performer, to divert attention from the fact that he turns the frame upside down, and to occupy the minds of the audience during the few seconds necessary for the the sand to trickle down into the secret reservoir. It is hardly necessary to remark that the audience must not be allowed to see the sand in process of retirement.

The two very elegant pieces of apparatus next described are specialities of Mr. Bland, of New Oxford Street, to whom I am indebted for the knowledge of their secrets.

THE VELVET FRAME AND ARTIST'S EASEL.

The "frame" in this case is about a foot square. The beading is of black and gold, half an inch thick. It has no glass, but the backboard of the frame is covered with black velvet. This is placed upon a miniature easel, standing about twenty inches high, and having a point in each leg to secure its stability on the table.

A card is selected from a pack, returned, and the pack shuffled. The person who drew is invited to name his card. This done, the performer throws the cards at the frame, as it stands upon the table. At the instant of their

touching the frame, the chosen card appears in its centre, as if it had spontaneously left the pack and attached itself to the velvet. The card is taken from it and given to the company.

The secret lies in an ingeniously contrived receptacle beneath the velvet, in which any given card may be concealed. At the right moment the pull of a silk thread communicating with the hand of the assistant, draws the card out of its hiding-place, and makes it appear with startling effect ; the contrast between the bright colours of the card and the darkness of the black velvet background being very striking. As soon as the card has been removed, the thread is drawn away altogether, and the frame and easel may then be offered for inspection. The keenest investigator would only detect a small slit in the velvet, and this is imperceptible to any but the most minute examination.

Very similar, but still more astonishing in effect, is—

THE CRYSTAL FRAME.

The description of the last-mentioned apparatus will equally apply to this, save that, in place of the velvet background, the frame encloses only a couple of sheets of clear glass, the one over the other, so that the spectators can see completely through them. Like the "Velvet Frame," it is placed on a miniature easel, so that the audience can see not only through but under and on all sides of it ; the appearance of the complete apparatus being as shown in Fig. 25. On the cards being thrown at the frame, the chosen card appears instantaneously between the two sheets of glass. The sheets of glass have to be taken out of the frame and separated before the card can be removed. This done

card, frame, glasses, and easel are alike handed to the company, but they will find no clue to the mystery.

The motive power, as in the former case, lies in a black silk thread, pulled by an assistant behind the scenes. The marvel of the trick lies in the apparant absence of all

FIG. 25.



possible cover for the card beforehand, for the black and gold beading of which the frame is composed is barely half an inch thick, and the easel is of course a mere skeleton, affording apparently no possible hiding-place. On close examination, however, an acute observer might perceive that the wooden ledge or bar on which the frame rests, when in position, widens slightly in its central portion towards the rear. This makes a miniature shelf, extending backwards for some three inches behind the frame; and on this, face downwards, lies the card, in a slightly bent position, its upper edge lying just between the lower edges

of the two sheets of glass. The little shelf slopes slightly downwards, and so ingeniously are the angles calculated, that as I write, with the apparatus on the table before me at less than three feet distance, the card, though quite uncovered, is absolutely invisible from the front. The silk thread, attached to the extreme edge of the card, passes upwards between the two glasses, over the edge of the hinder glass and through a minute hole in the central leg of the easel. The thread is invisible by gaslight. A quick pull brings the card to the centre of the frame, no one being able to see how it got there ; and a further effect may then be produced by ordering it to travel slowly to the top of the frame. This done, your assistant keeps the line taut, so as to retain it in that position, and thereby enables you, in taking the frame off the easel, to detach the thread, after which you remove the hinder glass, take out the card, and offer the whole for examination. The easel is, as if for greater convenience, dismounted, and handed in a folded condition, and not one person in a hundred will observe that the little shelf, often found in front of an ordinary easel as a resting-place for brushes, &c., is in this case turned to the rear, or, even if he does so, will attach any special significance to the fact.

It is well to place the frame and easel ready for use on a centre- or side-table, before the performance begins. There is, however, nothing to prevent their being brought in afterwards, with due precaution against a premature pull of the thread. The frame and card must of course be already in position on the easel.

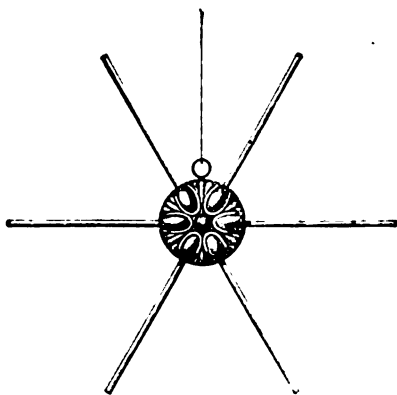
The expert in conjuring will readily appreciate the virtues of the crystal frame, with which neither of the

"frames" previously described will bear a moment's comparison. In skilful hands, and properly led up to by the previous display of minor marvels, it may be made one of the most brilliant and effective of card tricks, whether in the drawing-room or on the stage. The price of the apparatus, which is elegantly got up, is a guinea. I have known tricks at many times the cost that were not half so effective.

THE CABALISTIC STAR FOR THE PRODUCTION OF CARDS.

This is a piece of apparatus working on the principle of the "card sword,"* but even more effective. It consists of a

FIG. 26.



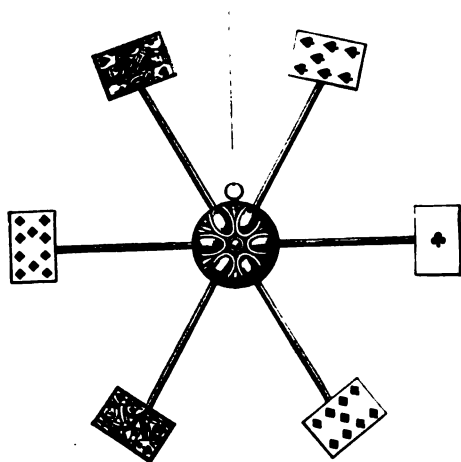
metal centre about four inches in diameter, with six points or rays, each ten inches long and three eighths of an inch thick. There is a ring at top wherewith to suspend the apparatus, whose general appearance is as shown in Fig. 26.

* *Modern Magic*, p. 121.

Six cards are chosen and replaced in the pack, which is then shuffled and thrown at the suspended star. With the quickness of a flash of lightning, the selected cards appear one on each point of the star, as shown in Fig. 27.

The secret lies in the fact that each of the "rays" is in reality a brass tube, through which passes a piece of cord

FIG. 27



elastic. At the outer end of the elastic, and secured by a knot, is attached a card, which is normally drawn by the tension of the elastic to the outer end of the tube. When it is desired to use the apparatus, each card in succession is drawn away to the full stretch of the elastic, and secured behind the centre of the star by pressure on a little pin-point. The star then has the appearance shown in Fig. 26. The withdrawal of the pin-point, or (which comes to the same thing) any outward pressure of the cards so as to force

them off the point, at once releases them from bondage, and they instantly fly back each to its particular point, as shown Fig. 27. The mode of releasing them from the point varies. The simplest plan is to have a cylindrical plug or piston, working easily through a hole in the centre, with a backward and forward play of a little more than the length of the pin-point (say, a quarter of an inch). This terminates in a boss or button towards the front. When the star is 'set' for use, this plug is pushed forwards to its full extent. Any pressure, however, say a tap from the performer's wand, or the impact of a pack of cards thrown at the star, thrusts it backwards, thereby forcing the cards off the point, and leaving them free to fly back to their normal positions.

There are other methods of effecting the release of the cards, some by the pull of a thread, some by the aid of electricity. In this case there is no need for the star to be touched at all, and the most effective mode of exhibiting the trick is to have the drawn cards torn up and placed in a pistol, which is then fired at the star.

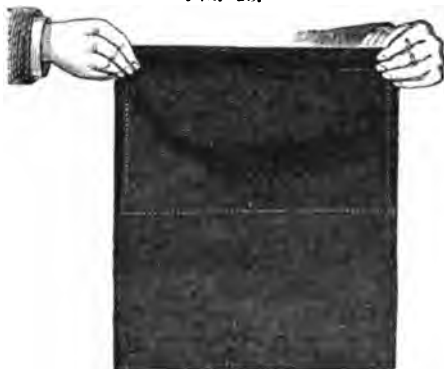
It is hardly necessary to remark that the drawn cards are "forced," the star having been prepared beforehand with corresponding cards.

THE VELVET CLOTH FOR THE PRODUCTION OF CARDS, &c.

This is a piece of black velvet, fifteen to eighteen inches square. The performer having forced three cards, places them in a pistol and fires at the cloth, which is held up, by way of target, by his assistant. At the moment of firing, the three cards suddenly appear against the cloth, as if actually fixed there by the shot.

The secret lies in the fact that the cloth is in reality *two* pieces of velvet; one half of each being sewn together back

FIG. 28.



to back. The portion sewn together constitutes a "flap," covering at pleasure either the one or the other half of the remaining portion. When first shown it is held by the

FIG. 29.



assistant as in Fig. 28, with the flap lifted, and the cards, which are lightly tacked or otherwise attached to the cloth,

concealed behind it. When the pistol is fired, the assistant makes half a step backward, and at the same time quickly lowers and raises the cloth some six inches, as if he were startled by the report. Under cover of these two movements he drops the flap, and the state of things is then as shown in Fig. 29, the three cards having apparently attached themselves to the velvet.

The edge of the flap should be weighted with a light iron rod, that it may fall the quicker.

The velvet cloth may be used for the reproduction of watches, bracelets, keys, or other borrowed articles, as well as of cards.

THE BLACK CLOTH TARGET. ANOTHER MAGIC PISTOL.

The target in this case is a wooden board about the size of a large school-slate, covered with black cloth, and divided (by tapes fixed with brass-headed nails) into nine equal spaces as shown in Fig. 30. A card (say the seven of hearts) is chosen from the pack, then eight others, and the nine well shuffled together, ostensibly to prevent the performer knowing which was the one first chosen. The performer now takes the nine cards and fixes them with drawing-pins, apparently haphazard, in the nine divisions of the target. He then produces a formidable looking pistol, and loads it before the eyes of the company. The bullet may, if desired, be dropped in by a spectator.

The performer then, pistol in hand, retires to the extreme end of the room where he is exhibiting, his assistant meanwhile standing on the stage, and holding up the "target." The performer delivers an oration on the extra-

ordinary correctness of his aim, declaring that he need not see his mark, nor indeed even know what it is, and yet he will hit it with absolute precision. In the present instance

FIG. 30.



he offers to allow himself to be blindfolded, and undertakes in that condition to hit the one card first chosen, though (professedly) he does not know which of the nine it is. Accordingly, after being blindfolded by a spectator, he raises the pistol, and fires. The seven of hearts is seen to be perforated by the bullet, which has imbedded itself in the target. It is with some difficulty extracted, and, with the card, is handed for examination.

The secret lies in the fact that the division marked *a* in the figure revolves vertically on its own axis after the manner of the centre of the Watch Target, described at page 220 of

Modern Magic. The side which is normally the front of this movable portion is prepared with a seven of hearts having a hole in it, exactly corresponding with the position of a bullet forced into a hole in the wood beneath. It is then made to describe a semi-revolution, so as to bring the opposite side to the front, and secured in that position by means of a small bolt at side, easily released by the pressure of a finger.

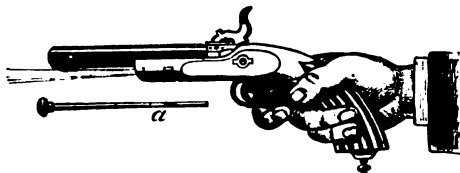
The first card drawn, the seven of hearts, is forced. As to the remainder, free choice is allowed. The nine cards are taken back and shuffled, and the performer then attaches them, one by one, to the nine divisions of the target. In so doing, however, he takes care to place the seven of hearts in the division marked *a*. The positions of the remaining cards are a matter of indifference. At the moment of the report, the assistant withdraws the catch and the movable shutter flies round, bringing the perforated card, and the bullet imbedded in the wood, into view in place of the card originally shown.

Some performers attach the cards with their faces to the board, the perforated card being of course attached in like manner. The fact of the performer's succeeding in hitting the right card becomes, under these circumstances, even more surprising; though, as the reader will readily perceive, the actual difficulty of the feat is not at all increased.

The acute reader has doubtless already "spotted" an omission in my explanation. What becomes, it will naturally be asked, of the bullet which was placed in the pistol, and which, it would seem, must find its billet somewhere, and not improbably in the body of the assistant, or of

some unoffending spectator. Happily, there is not the smallest fear of such a consummation. The charm in this particular lies in the pistol used, which is of special construction. It is of tolerably large size, and of the good old piratical pattern, familiar to us in the days when we bought sheets of "Characters," a penny plain and twopence coloured, for use in our toy theatres. Dating, apparently, from a time when breechloaders were not invented, it has

FIG. 31.



a heavy wooden stock, with a small tube, for the accommodation of the ramrod, beneath it. This small tube is in reality the effective barrel of the pistol, the bore of the nipple being continued past the ostensible barrel, which is hermetically sealed at the breech, and communicating with this miniature barrel, which is beforehand "loaded," of course with powder only. When the pistol is fired, the explosion takes place from this lower barrel, as shown in Fig. 31, the powder and ball in the larger barrel remaining undisturbed. To the eye of the spectator the effect is the same as if the explosion proceeded from the ordinary barrel.

The ramrod is of the pattern shown at *a* in the figure. It is hardly necessary to remark that it must *not*, before firing, be replaced in position beneath the pistol, or the

consequences might be unpleasant to the holder of the target.

The pistol in question may be made available for firing a glove, ring, or the like, to any desired spot ; the article actually placed in the pistol being of course a duplicate, and remaining in the barrel, to be withdrawn after the close of the performance.

THE MAGIC CARD CASE. (*A Chosen Card made to pass into an Empty Case.*)

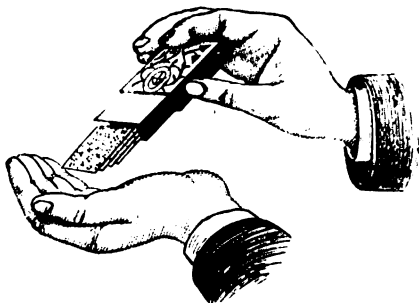
This is a modest little trick of my own invention. I believe it is now procurable at some of the conjuring depôts, but the amateur will find little difficulty in constructing the apparatus for himself.

The case is leather-covered, with lid to slip on,—of the kind commonly sold to accommodate a single pack of cards. It has no visible specialty, and may be submitted for examination without any fear of revealing its secret. A pack of cards should at the outset be placed in it, and, thus prepared, it should be brought on, or be on the performer's table at the commencement of his entertainment, as if its only purpose were the safe keeping of the pack when not in use.

The performer takes the cards from it, and executes with them any trick or series of tricks he pleases ; after which he says, "I will now show you another rather curious effect. I will ask some one to select a card from the pack. Shuffle first, please. Now take any card you like. Don't let me influence your choice. Replace it, please, and shuffle the cards once more. I will now put them back in this case, in which I usually carry them (a

perfectly ordinary case, ladies and gentlemen, as you can see for yourselves); and at the word of command the card you choose will fly out of the case and be found in my pocket." (Here you drop the cards into the case, but do not close it.) "Or, stay, I will perform the feat in a still more striking way: I will put the cards in my pocket, and the chosen card shall fly into the empty case." (Here you

FIG. 32.



let the cards slide out from the case into your hand, as shown in Fig. 32, and place them in your pocket. The case is closed, and handed to some person for safe keeping.) "One, two, three—pass!" The pack being taken from the pocket and examined, the drawn card is found to be missing; and on the case being opened it is found within.

The secret lies in the fact that just within the case, along the upper end of one side, which we will call the "front," is pasted a slip of card, of the same colour as the inside of the case and a quarter of an inch wide. The case is of such a size, that the upper end of the pack, when within the box, lies below this slip, which is of just the thickness of a card. If the case be tilted, *front foremost*, to pour out the cards,

this slip will act as a stop, preventing the undermost card from falling out with the rest.

The working of the trick will now be readily understood. The drawn card, on being replaced in the pack, is brought to the top by the pass, and palmed off. After the shuffling it is again replaced on the top, and the cards are so placed in the case that this card shall be against the front.* The pretended change of intention on the part of the performer is merely a pretext for taking out the cards again, when the card selected, being undermost, is left in the case.

By noting the card in the act of palming it off (see *Modern Magic*, p. 27) an additional effect may be produced. The trick is worked as above to the point where the performer commands the card to "pass" into the case. This done, he shakes about the case, to prove by the rattling that the card is within, and is apparently just about to open it, when, as if suddenly bethinking himself, he says, "Stay, I have a pretty good ear : let me see whether I can't find out, without opening the case, what the card is." He rattles the case about backwards, forwards, and sideways, pretending to listen carefully to the sound, and in due course declares, first the suit, and then the value, of the card.

This little feat is composed, as will be seen, of the simplest possible elements ; but, if neatly executed, it will produce considerable effect.

Where the performer does *not* desire to leave a card in the case, he has only to turn the latter the other way up when emptying out the cards.

* By an oversight, the cards are represented in the diagram with the backs uppermost. They should be shown face uppermost.

THE IMPROVED CARD DRAWER. (*To produce Two Cards in succession from an Empty Drawer.*)

This is a little mahogany drawer, five inches in length by three-and-a-half in width, and one inch in depth, working in an outer case of the same material, as shown in Fig. 33. The drawer has no specialty, and the case may

FIG. 33.



be examined pretty closely without anything being discovered to excite suspicion ; but if the drawer be inserted in the case, and pushed home with some considerable degree of pressure, a flap (hinged at the hinder end to the top of the case) is released and its free end drops into the drawer. If a card be beforehand placed above this flap, and the drawer pushed home as above mentioned, the card, on the drawer being again removed, slides out with it, and is found in the drawer, though a moment before shown empty.

The case is polished all over, and is fitted both above and below with a drop flap as above described ; so that after one card has been produced, the performer, by turning over the case before re-inserting the drawer, can produce a second card. The pressure on the second occasion causes the flap first released, which is now under the drawer, to secure itself again, and a slight pressure with the fingers

within the case will also push home the second flap, when case and drawer can again be handed for examination. If they be handed separately, there is not the smallest fear of their secret being discovered.

There is space above each flap for two cards instead of one, should it be desired for any reason to produce two at once.

The use of the drawer should hardly be regarded as constituting an independent trick, but rather as a finish or sequel to some other trick, say that of the "rising cards," or any other trick necessitating the use of forced cards. Four cards, say, having been forced for the purpose of the trick, and the drawer prepared with corresponding cards, two under each flap, the performer may say, at the close of the primary illusion, "Now, ladies and gentlemen, I will show you another curious effect. Here is a little drawer, which I use to keep my pack of cards in, and they get so used to their quarters, that they now and then find their way back by themselves. The four cards I have just been using being now impregnated with animal magnetism, have for the time being a vitality of their own, and I should not be at all surprised if they were of their own accord to return to their accustomed resting-place. Here are the four cards ; which we will place in different parts of the pack." (Arrange as described for the *queue d'aronde*, p. 15, twist out the four cards, and palm off, getting rid of them at first convenient opportunity on the *servante* or into *profonde*.)

"Meanwhile, please examine the little drawer. and case, which you see are at present quite empty. Place the drawer in the case yourself, please, madam, and then

hand it to me." (You hold it as shown in Fig. 34, and press the drawer well home, then shake the drawer. Something is heard to rattle within.) "The cards have arrived, I fancy. Let us see." (Here you open the box, in which two cards are seen.) What is this?—two cards only? Perhaps the other two were a little exhausted, and have

FIG. 34.



lingered on the road. Let us try once more." (Again you insert the drawer, but this time turn the case the other way up. Again you press, and again you rattle the box.) "Now let us see." All four cards are now found in the drawer, and on the pack being examined, those four cards are found wanting; a conclusive proof, according to conjurer's logic, that the identical four cards first shown have really passed into the box.

Where two cards only are used, they may either be produced as above, or the trick may be rendered still more effective by asking the audience in what position they shall appear in the drawer, *i.e.*, whether back to back or face to face. The case is beforehand prepared with *two* couples of

cards, arranged after the before-mentioned fashions, the performer being guided as to which side of the case to keep uppermost, either by some natural peculiarity of the wood, or by a mark purposely made. The fact that an alternative is given as to the relative position of the cards goes far, with most people, to exclude all idea of pre-arrangement, and thereby enhances tenfold the effect of the trick.

A NEW CHANGING CARD-BOX, AND TRICKS THEREWITH.

Sundry boxes for vanishing, reproducing, or changing cards, have been described in *Modern Magic* (pp. 134, *et seq.*).

FIG. 35.



A novel form of box for the same purpose is depicted in Fig. 35. In form it is like an exaggerated version of a lady's card-case, with room for (say) half a dozen playing-cards. Its depth is such, that when a card is placed in the

box, its upper edge lies a quarter of an inch below the opening.

A vertical partition divides the whole internal space, lying normally, say, against the right-hand side of the box. By inserting a pin, however, through a minute hole in that side, it may be pushed over to the opposite side, and there secures itself, until again released by the closing of the box, when it reverts to its normal position. The case is prepared by dropping the cards to be produced into it when in the latter condition, and then pushing over the partition to the opposite side, when the box will appear empty. Other cards being now placed therein, and the box closed, the partition flies back to its original position, concealing these latter, and releasing the pre-arranged cards, into which they will appear to have changed.

The following will be found a very effective method of employing a Changing Card-box, whether as above described or of one of the older patterns.

Place beforehand in the box any given card, say the knave of diamonds, and place the pack from which this card has been removed in some convenient pocket, so as to be get-at-able when required. Take a second pack, and "force" therefrom the knave of diamonds, requesting the drawer himself to replace the card, and to shuffle freely. Then offer the same pack to another person, and request him to take out (and retain) any card he pleases. He chooses, we will suppose, the seven of spades. You now place the pack in a glass which is standing on your table, but, in the act of turning for that purpose, secretly "change" the pack just used for the one from which the knave

of diamonds was removed, and place this latter in the glass, which you hand to some one to hold. You request the person who last drew to place his card in the box, which you leave in his custody. Each person is now asked to name his card. This done, you say, "The seven of spades has been placed in this box. The first card drawn, which it appears was the knave of diamonds, has been replaced in the pack, and the pack well shuffled. Now I am going to attempt a very difficult feat. I am about to command the seven of spades to go back to the pack, and to send the knave of diamonds in its place. One, two, three—pass!"

The box is opened, and the knave of diamonds found therein in place of the seven of spades. On the pack being examined, the seven of spades is found to have returned to it, while the knave of diamonds is wanting.

It is obvious that the change can only be made one way, *i.e.*, that the seven of spades will only travel *from* the box *to* the pack, and not *vice versa*, but there is not the least necessity to admit this limitation of your powers. The feat may be made still more extraordinary by preparing the box as before with the one card only, but having both the drawn cards placed in the box. Giving this latter to a third person to hold, you boldly announce that either of the two imprisoned cards will at your command fly back to the pack (which you have meanwhile 'changed' as before) leaving the other alone in the box. Request the two persons who drew to name their cards, and when they have done so, ask the person who holds the box which of the two cards he will have. If he chooses the knave of diamonds, the trick is already done. You remark "You prefer the knave of diamonds? Very good. Then I shall call the

seven of spades back to the pack in my hand. Seven of spades, come! Open the box, sir, and you will find the knave of diamonds alone; and if some one will look through the pack, it will be found that the seven of spades has returned to it." This is done, and the facts are found to be as stated.

If, on the other hand, the choice falls on the seven of spades, you say: "Very good, sir, take the pack in your own hand and say, 'Seven of spades, come out of the box, and come back to the pack.'" Touch the pack with your wand, and invite the person to see for himself that the card has really come back to it; at the same time handing the box to some other person to verify the fact of its disappearance from thence.

The little equivocal of which you avail yourself in the above case is so skilfully concealed that nothing will afterwards convince the uninitiated spectator but that he had free choice as to which of the two cards should fly out of the box and go back to the pack.

THE MAGNETIC WAND AND WALKING CARD.

The use of magnetism, as an aid to the conjurer, has of late years been almost entirely neglected. The older books on conjuring are full of descriptions of magnetic tricks, many of them extremely ingenious, but mostly in the nature of scientific recreations, suited rather to the school-room or lecture hall, than to the livelier atmosphere of the conjurer's platform. This neglect of magnetism is, however, in some respects to be regretted; for there is no power in nature which has more of genuine magic about it, and the recent discoveries of Dr. Charcot and others

would seem to show that we are but on the threshold of its marvellous possibilities. Meanwhile it may not be out of place briefly to notice two ingenious pieces of conjuring apparatus in which magnetism is the moving power.

The first is a magic wand which has the faculty of attracting given cards from the pack. A card having been drawn and replaced, the pack is shuffled and placed in the breast-pocket of a spectator. The performer, holding the coat open, and inserting the end of his wand into the pocket, orders the drawn card to rise, which it forthwith does, attaching itself to the wand, and being thereby lifted completely out of the pocket.

As the reader will doubtless have conjectured, the wand contains a light bar of steel, strongly magnetized ; but he may not so readily have divined how the wand comes to exercise its attractive influence on a non-metallic substance like a card. The secret lies in the fact that the card, which is a forced card, has been specially prepared beforehand for the purpose of the trick. It has been split apart, and between the two surfaces is inserted a strip of iron-foil ; the effect of the magnet on even this small amount of metal sufficing to attract the card, which may be made in like manner to follow the wand over the surface of the table. Thus nakedly presented, however, the feat would produce little or no illusion, for nine out of ten of the spectators would guess that magnetism was, somehow or other (audiences don't trouble themselves as to details), the means employed. But, grafted on to another and much older illusion, the trick may be made to puzzle even the most acute.

There is an old trick known as the "walking shilling," which is worked as follows. The performer has a hair,

eighteen or twenty inches in length, attached to the bottom button of his waistcoat. On the free end is a minute pellet of wax. Borrowing a shilling, he presses the wax against it, and throws it on the table. He pretends to mesmerise the coin by making passes over it, at the same time commanding it to come to him, which it presently does, advancing by slow degrees till it reaches the very edge of the table, where it drops into his hand, or into a glass held to receive it. The necessary pull on the hair is, effected by a gradual withdrawal of the performer's body, or even by the mere action of bending forward to make his pretended "passes" over the coin. The hair is by gas or candle-light, absolutely invisible.* When the trick is done, a touch of the finger-nail removes the waxen pellet, and the coin is free again.

The same expedient is occasionally, though less frequently, used to animate a card, and this is the plan which I would suggest in the present instance. Announce, in the first place, that you are about to give an illustration of animal magnetism. Force the prepared card, and produce it from the pocket by means of the wand. This done, remark, "Some of you, perhaps, ladies and gentlemen, may imagine that there is something special about the card to account for this extraordinary effect. To show you that such is not the case, I will repeat the experiment with any other card you please, and, for your greater satisfaction, I will not place the cards in the pocket as before, but spread them here openly upon the table."

* Fine black silk may be used for stage purposes, and is much easier to handle; but the hair is invisible even to persons standing all round the performer.

As you speak, you throw the cards face upwards upon the table, and spread them loosely about.

"Now, ladies and gentlemen, will you be kind enough to name a card : any card you please ? Some one says 'The nine of diamonds.' Very good, the nine of diamonds be it. It is all the same to me. Let us make sure first, though, that the nine of diamonds is among the cards on the table. Ah ! here it is." (You pick it up and show it, and, in so doing, press the pellet of wax against the back, then carelessly throw it down on the other cards.)

"Now then, to show you that the nine of diamonds is susceptible to the influence of animal magnetism, I rub the wand on my coat-sleeve a little, to generate the needful amount of the magnetic fluid, and then I place it, not touching the card, but two or three inches away from it, thus. I must ask you to be patient, as the influence will require a few seconds to operate. Sometimes the card moves more quickly than others ; but I rarely have to wait more than a minute or two. I think I saw a faint quiver. Yes, here it comes."

You very gently withdraw the body, and the card advances by corresponding degrees, till it reaches the wand resting on the table. The production of this last effect proves clearly that magnetism is not the motive power, inasmuch as, firstly, the magnetic attraction would not operate at so great a distance as three or four inches ; and, secondly, the movement would be continuous, commencing at once and being regularly maintained until the card was in contact with the attracting magnet. Any of the spectators, therefore, who may have suspected that magnetism was the motive power in the first instance, are baffled by

finding that (apparently) the same effect is produced under obviously non-magnetic conditions. You may, however, still further negative such a supposition, as follows :—"The wand is used, ladies and gentlemen, as you may have surmised, to collect and concentrate the magnetic fluid. Sometimes, however, the influence is so strong, that I can dispense with its aid. I do not know whether that may be the case to-night, but we will at any rate try the experiment. I will lay aside the wand, and use my forefinger as the attracting medium."

Putting aside the wand, you gravely rub your forefinger on the coat-sleeve, then place it with the knuckle touching the table, a couple of inches from the card. No result follows. Again you rub, and again advance the knuckle, this time a little nearer, and, after one or two attempts, the card begins to move towards it. Withdrawing the finger inch by inch, the card follows it to the edge of the table, when it is taken in the hand ; the wax is scraped off with the nail, and the card handed for examination.

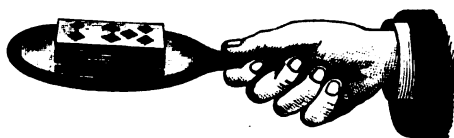
I am indebted to Mr. Bland for the knowledge of another and more original use of magnetic attraction, in the case of the very ingenious piece of apparatus next described.

THE ENCHANTED HAND-MIRROR.

This is a hand-mirror of ordinary appearance, save that it is a trifle more massive than those in general use. It may be examined with the utmost freedom, the closest inspection failing to detect any mechanism or preparation about it. It serves, however, to reproduce a drawn card in a very surprising manner, as follows :

A card having been chosen, returned to the pack, and well shuffled therewith, the performer takes the pack, and lays it face upwards on the hand-mirror, as shown in Fig. 36. Having asked the drawer to name his card, he inverts the mirror with a quick turn of the wrist. The cards fall on the floor or table, but one card is left, adhering (without

FIG. 36.



visible cause) to the face of the glass; and, strange to say, it proves to be the card that was drawn.

The secret lies in the fact that, in the centre of the mirror, between the wood and the glass, is imbedded a small magnet, and the card to be produced is prepared, as in the trick last described, with a small piece of iron-foil between its two surfaces. This card is forced, and, when returned, is brought to the top, and palmed off. The pack having been shuffled, the card is replaced on the top, and, the pack being then laid face upwards on the mirror, the chosen card is naturally undermost, and in contact with the glass.

The mirror must be turned over with a quick movement. If it is turned slowly, the friction of the rest of the pack has a tendency to drag the chosen card off the glass.

The card may, if preferred, be made to adhere with its *face* to the glass, on which it is offered to the drawer for identification. If this method be preferred, it will be found a good plan to have the prepared card a shade longer and

wider than the rest of the pack. In this case it need not be palmed off, but may be freely shuffled with the pack ; the performer simply cutting at this card (in order to bring it to the bottom) before placing the pack on the glass.

The performer should have two or three cards prepared as above, so as not to be restricted to the use of the same card on each occasion of performing the trick. The prepared card will pass muster among the rest, but will not stand very minute examination. On the other hand, it is important to convince the audience that there is no possible preparation about the cards. The plan I would suggest, in order to effect this, is as follows :—

Before coming forward, pick up the prepared card, face outwards, with the back of the mirror (for the magnetic attraction operates just as readily through the wood as through the glass). This done, advance, mirror in the right hand (of course, glass to the front), and pack in left. Lay down the mirror on the table, and say, "Ladies and gentlemen, I am about to show you a very curious effect with this little mirror and a pack of cards. In the first place I will ask you to satisfy yourselves that there is no mechanism or preparation about the cards." (Hand pack to one of the company.) "Examine them freely, sir ; every card, if you please. You are satisfied that they are perfectly ordinary cards? Will any other gentleman examine them? No? Then shuffle them well, please, that the company may be satisfied that they are thoroughly well mixed. Thank you!"

Take back the cards in the left hand ; then pick up mirror, still face upwards, with the right.

"With these cards, and this mirror, ladies and gentle-

men — but, by the way, you have not examined the mirror. Pray do so!" As you say these words, you carelessly bring the two hands together, so that the mirror shall come horizontally just over the pack, and with the fingers of the left hand draw the concealed card on to the top of the others. The movement is not difficult, and if made with ease and confidence, will excite not the smallest suspicion, particularly as the mirror is instantly handed for examination. The trick will then proceed as above described ; and as both mirror and cards have been freely examined at the outset, there is the less likelihood of any inconvenient attention being attracted to the card afterwards.

THE MULTIPLYING AND VANISHING CARDS.

The feat which I am about to describe is one which I myself invented some years ago. It quickly got into the hands of the dealers in magical apparatus, and one firm in particular did me the honour to include it in their catalogue, with the flattering addition, "*Quite new. Our own invention.*" I have never taken the trouble to contradict them ; but as I am about, for the first time, to describe the illusion in print, I avail myself of the opportunity to claim my own again.

The effect of the trick is as follows :—

The pack having been shuffled, the performer offers it to some one to cut. This done, he commences a harangue to something like the following effect :—

"Ladies and gentlemen, it is not generally known that the reproductive principle, which pervades all animated nature, applies equally to playing cards. Any card you take

in your hand contains in itself the germs of a host of others; but, true to the usual limitation of the principle, those others will invariably be reproductions of the original card. In the same way as a rose will produce roses, and a lily lilies, for all time, an ace of clubs will always produce aces of clubs, and a nine of diamonds nines of diamonds, *in sæcula sæculorum*. Of course the proper conditions are needed to set in action the reproductive power, and those conditions are supplied in the present case by the animal magnetism of my fingers. I have only to take one of these cards, rub it a little between my fingers, and it will forthwith multiply into a number of exactly similar cards. Pray, observe, before I begin, that I take the first card that comes to hand. You will remember that these cards have been thoroughly shuffled by one gentleman and cut by another; and that I do not handle or tamper with the pack in any way. I simply take the top card, which proves to be the eight of diamonds.

"Now, observe, I take it in my hand, and rub it between my fingers. The animal magnetism of my touch sets the reproductive faculty in operation. The eight of diamonds multiplies before your eyes into two eights of diamonds, three eights, four eights, half-a-dozen eights. I will take another card from the pack. What is it? The ace of clubs. I rub as before, and almost instantly we have another ace of clubs, and another, and another,—a whole handful of aces. Let us try once more. What card comes next on the top of the pack? The knave of spades. I rub the knave of spades like his predecessors, and forthwith he becomes two knaves, three knaves, any number of knaves.

"It would be simply a question of time to go through the whole pack in like manner, but I should fear to weary you, as it would be merely a repetition of the same effect. But" (gathering up the multiplied cards, which you have let fall on the table), "before we pass entirely away from this experiment, there is another curious effect which I should like to show you. We have here—one, two, four, six, eight, *ten* knaves of hearts. You will remember that these were originally only one knave of hearts. In like manner all these aces of clubs were originally one ace of clubs, and these eights of diamonds were originally one eight of diamonds. The same power that made one into many, reversing its direction, can just as well make many into one. I gather the cards between my hands, so; say, 'one, two, three, pass!' and we now have again the three original cards only,—the eight of diamonds, the ace of clubs, and the knave of spades."

All has taken place in exact accordance with the magician's assertions. The three cards taken from the pack have, each in succession, multiplied into nine or ten cards of the same denomination; and when again gathered into the hands, at the word of command the additional cards vanish, and the three originals are left alone.

The earlier stages of the trick are dependent entirely on the address of the performer, but for the final effect (the return of the cards to their original number) a little mechanical aid is necessary. The appliance in question, which we will call the "card-vanisher," is depicted in Figs. 37, 38. It is of tin, japanned black or flesh-colour. Its dimensions, at its open end, are such as to admit one end of a piquet pack. Just within the opening, riveted to back and

front respectively, are a couple of steel tongues or springs, so arranged as to grip the cards firmly when in position, though they present no obstacle to their being inserted or withdrawn. The opposite end of the card-case tapers to a point, from which, secured by a knot within, comes a short piece of black silk cord. This is attached, when the appa-

FIG. 37.



FIG. 38.



ratus is in use, to a piece of stout elastic, which is in its turn made fast to a loop sewn to the back of the performer's vest, between the shoulders. The apparatus, thus secured, hangs within the left sleeve, resting, when the arm is fully extended, a few inches above the wrist.

The other requirements for the trick are an ordinary pack of cards, preferably of rather small size, and a forcing pack of three cards, say, the eight of diamonds, ace of clubs, and knave of spades, each nine or ten times repeated, with the extreme left-hand corner snipped off the last card of each series, just sufficiently to mark the card to a minutely observant eye. This pack must be in readiness under the

vest, or in one of the *pochettes* of the performer. The three corresponding cards of the ordinary pack rest at the outset on the top. When the performer desires to show the trick, he palms these off, and hands the remainder of the pack to be shuffled and cut. In the act of picking up the supposed 'top card' he replaces the palmed cards on the pack

FIG. 39.



and takes off instead the uppermost of these, which is the eight of diamonds. Meanwhile the disengaged hand has secretly got possession of the forcing pack. The hands are now brought together cupwise, as shown in Fig. 39, the card just taken being placed behind the forcing pack, and allowed to project an inch or so above the fingers. The hands now make an oscillating movement from side to side, and the thumbs simultaneously push up one by one the cards of the forcing pack, allowing them to fall over the fingers on to the table or floor. This is continued until the performer is warned by the appearance of one of the "snipped" cards that the first series is exhausted; when he takes a second card from the pack, and after mul-

tipling this also, to the extent of his resources, proceeds in like manner with the third card.

This done, the performer picks up the scattered cards, just as they lie, but taking care to have *one of each sort on the top*. Proceeding with his patter, he explains, as above, that the cards will now revert to their original number. Holding the pack prominently forward in his right hand, he places the left, with a perfectly natural motion, on the hip. The bending of the arm naturally shortens it, and allows the 'vanisher' to drop into the left hand. Quickly

FIG. 40.



securing it, he brings both hands together, and under pretence of simply pressing the cards, inserts one end of the pack (less the group of three cards) into it. Thrusting his folded hands forward, he stretches the arms to their full extent, thereby drawing taut the elastic, which being simultaneously released, draws the vanisher and its contents up the sleeve, leaving the three cards alone in the hands.

Unless the performer uses specially small and thin cards, he may find some difficulty in palming the whole pack in the ordinary way without imparting to the hand a stiff and unnatural appearance. In such case he may, if he prefers it, palm the cards after the manner shown in Fig. 40. The

pack is in this case clipped endwise between the second joint of the third finger and the ball of the thumb. This palm (a very useful one at time) does not puff out the back of the hand as much as the ordinary method, but the pack is not so completely concealed, and the performer will need to be more than ordinarily careful as to the position in which he stands relatively to his audience, and the position of the hand in reference to his own body.

While on the subject of vanishing a pack of cards, I may mention that there is another form of 'vanisher,' of French invention. This is a little clip made of two thin steel plates, japanned flesh colour, and riveted to a solid piece of metal at their base, as shewn in Fig. 41. The "lips" of the two plates are rounded at the corners, and slightly turned outwards, the one being made a little shorter than the other, the better to introduce the cards. There is a little thumb-piece, *a*, riveted to the shorter plate, which is uppermost in use. This is a material aid in pressing the plates apart to allow of the introduction of the cards.

There is a little loop or ring at the closed end of the clip. To this is attached a piece of strong cord elastic. This passes through a ring sewn to the performer's vest, at the edge of the armhole in front, and is thence carried behind his back and secured to one of his waist-buttons on the opposite side. The length of the elastic is so arranged as to draw the clip, when released, close up to

FIG 41.



the armhole. When required for use it is drawn down and secretly held in the left hand. The performer under cover of his "patter" inserts the ends of the cards into the clip, at the same time spreading the opposite ends fanwise. At the right moment he closes the fan, and deftly releases the cards, which are forthwith drawn under the coat and up to the armhole.

A good deal of practice is necessary before the apparatus can be used with perfect finish; and anything short of perfect finish is apt to bring the performer to grief, the cards dangling ignominiously against the lappel of the coat. Unless the apparatus is used with great care, the corners of the cards are apt to catch against the coat in their passage; a danger which in my own method is guarded against by the tapering form of the apparatus. With practice, however, the difficulty is soon conquered.

CHAPTER VII.

METHODS OF SLEIGHT-OF-HAND APPLICABLE TO
COIN TRICKS.

THE "JERK-BACK" PALM.

Sundry coin "passes," or methods of palming, have been described in *Modern Magic*, pp. 146-156. To these may be added (Pass 9) the "jerk-back."

Taking the coin—which must be one of large size, say a penny or half-crown—between the second finger and thumb

FIG. 42.



of the right hand, and holding the open left hand some four or five inches below it (see Fig. 42), the performer throws the coin with some force into the palm of the left hand. It should fall *flat* on the palm, with an audible "smack." At the same moment, the left hand makes a quick upward movement to the extent of perhaps an inch,

thereby jerking the coin back into the palm of the right hand, which closes just enough to retain it. The left hand is completely closed, and held up as though containing the coin, while the right picks up the wand or any other object.

This is a somewhat difficult sleight, and one which will require a good deal of practice. At the outset the neophyte may be disposed to declare its acquirement altogether beyond him, but after some few scores (or hundreds, as the case may be) of attempts, he will find that he has unexpectedly succeeded, as if by accident, in jerking the coin back to the desired position in the palm of the right hand, and retaining it therein. From this point to the complete mastery of the sleight, his progress will be rapid.

PASS 10.—Having in the last case set the student a somewhat difficult task, I will now reward him by the description of an exceptionally easy ‘palm.’

Take the half-crown or penny in the open right hand, letting it lie across the lower joints of the second and third fingers. Make the motion of transferring the coin to the left hand, but as the right hand turns over in the transit, slightly bend the two fingers above mentioned, a very trifling contraction serving to hold the coin. The fore and little fingers should remain extended, though not too stiffly. This position of the hand seems so easy and careless, that not one person in a hundred will suspect that the coin remains therein.

PASS 11 (*The “finger” palm*).—This is a very useful mode of palming. The coin to be palmed should lie in the right hand, on the second joint of the middle finger, so

that about a quarter of an inch of its diameter should overlap the finger in the direction of the forefinger (Fig. 43). In the act of turning over the hand to transfer the coin (apparently) to the left hand, the forefinger rises a

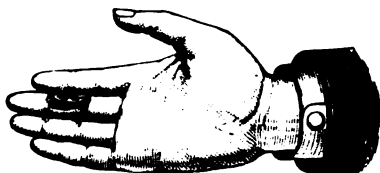
FIG. 43.



little, and clips this overlapping portion of the coin between itself and the middle finger, holding the coin securely at right angles to the hand, as shewn in Fig. 44.

The coin may, if preferred, be steadied by the thumb resting on it until the forefinger has made all secure, but

FIG. 44.



after a little practice this will be found unnecessary, unless in the case of very small coins.

PASS 12.—This pass is performed with two coins. The performer taking one of them in his right hand, and apparently transferring it to the left, palms it after the regular old-fashioned method (*Modern Magic*, Pass 1, p. 147). Then, taking up the second coin between the fingers

and thumb of the right hand, he apparently places that also in the left ; but at the moment when the right hand is inverted over the left, lets the first coin drop from the palm, striking the second in its passage, and palms this latter in its place. The movement sounds complicated in description, but is not difficult in practice. The "chink" of the one coin against the other removes all doubt in the spectator's mind as to both coins having been really placed in the left hand.

This ingenious little sleight is, I believe, the invention of Professor Field.

COIN CHANGES.—To the "changes" described in *Modern Magic* (p. 157) may be added :—

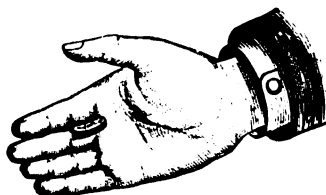
CHANGE 6.—Have the coin to be substituted, secured, as described in Pass 10, against the lower joints of the second and third fingers. Take the visible coin between the forefinger and thumb, and apparently transfer it to the left hand, but in reality drop the concealed coin into the left hand, and palm the other after the same manner in its place.

CHANGE 7. (*Single handed.*)—Hold the coin to be substituted between the lower joints of the first and second fingers, as shown in Fig. 45. Take the visible coin and palm it in the ordinary manner (*Modern Magic*, Pass 1), showing the concealed coin in its place.

CHANGE 8. (*Single handed.*)—This change, which is the invention of Professor Hellis, is practically the converse

of the above. The substitute coin is beforehand palmed by the ordinary method (Pass 1). Take up the borrowed coin with the tips of the fingers, drop the hand slightly,

FIG. 45.



and palm this latter coin after the manner described as Pass 2 (*Modern Magic*, p. 149), at the same time relaxing the grip of the palm, and allowing the substitute coin to drop to the finger-tips in its place.

In this connection I may describe one or two subsidiary sleights, as follows :—

TO EXTRACT A COIN FROM A FOLDED PAPER.

The paper should be square, moderately stiff, and about four times the diameter of the coin each way. Place the coin in the centre, and fold down each side fairly over it, shewing at each stage that the coin is still there. Two sides having been folded, take the paper and coin upright in the right hand. Fold over the upper end, at the same time allowing the coin to slide down into the lower. Fold this latter over with the coin in it, and give all to some one to hold. The paper still contains the coin, but instead of being, as the spectators suppose, in the middle, it is really in the outer fold, whence you can let it slide out into your hand at pleasure.

TO WRAP A COIN APPARENTLY IN A HANDKERCHIEF.

Hold the coin in the left hand, as directed for the *pincette* (*Modern Magic*, p. 151). Throw a handkerchief over it, then apparently take hold of the coin within the handkerchief with the thumb and first and second fingers of the right hand, and draw it off; but in so doing let the coin slip down, as in the case of the *pincette*, into the left palm. Bring the folded edge of the handkerchief over the coin and wrap up the latter in it, as nearly as possible in the position it would have occupied had your pretence been reality. The handkerchief with the coin is then given to some one to hold, with a request that he will grasp it tightly. He feels the coin within, and does not suspect that it is in reality outside the handkerchief, ensconced in a double fold.

CHAPTER VIII.

COIN TRICKS WITHOUT APPARATUS.

TO MAKE A COIN VANISH FROM AND RETURN TO THE LEFT HAND.

This is not to be regarded as an independent trick, but may be introduced by way of flourish or by play in the course of some more important illusion.

Take the coin between the fingers and thumb of the right hand, and thence apparently transfer it to the left ; but really palm it by Pass 1 (*Modern Magic*, p. 147), in the right. Rub the ball of the left wrist with the tip of the right-hand middle finger (as described in *Modern Magic*, p. 156) ; then, opening the left hand, show that the coin has vanished. Bring the open right hand with a quick semi-circular sweep over the left, and in so doing drop the coin from the one palm to the other, and close the left hand. Repeat the rubbing gesture. Again open the left hand, and shew that the coin has returned to it.

Thus nakedly described, it would seem that so simple a sleight could hardly produce any illusion, but such is not the case. No outsider seems even to suspect that the coin remains at the outset in the open right hand, and that the careless sweep of this latter over the left palm covers the transfer of the coin.

TO RUB A COIN INTO THE ELBOW.

This is another 'flourish.' The performer takes a coin in the right hand, and bending the left arm, pretends to rub the coin into the left elbow. The coin drops on the floor, but he picks it up and tries again. Again it drops, and again he picks it up, but this time with the left hand, whence he takes it, apparently, with the right, but really, by means of the "*tourniquet*" (*Modern Magic*, p. 150), leaves it in the left hand. The fingers recommence the rubbing of the elbow, as though they still held the coin; but meanwhile the left hand, which is brought by the bent position of the arm close to the neck, drops the coin inside the performer's collar, to be regained at pleasure. Meanwhile the performer continues the rubbing, presently removing the fingers and showing that, apparently, the coin has passed into the elbow, both hands being obviously empty.

TO VANISH COINS AND REPRODUCE THEM FROM THE ELBOW.

This, though it sounds somewhat similar in description, has nothing in common with the sleight last described.

Taking the coins in the right hand, you observe, "To shew you that I don't drop the coins into either of my coat-sleeves, I will pull them up." You proceed to do this accordingly, commencing with the right arm. The most natural way of pulling up a coat-sleeve is to grasp it with thumb above and fingers below; but you reverse this order of things, and draw up the sleeves by placing the fingers above and the thumb below. The difference is so slight that not one person in a thousand will notice it.

This enables you, in drawing up the left sleeve, to leave the coins on the arm, nipped by the bend of the elbow. You now exclaim "Go," at the same time making a throwing movement with the right hand towards the ceiling, and immediately shewing the hand empty. When you desire to reproduce the coins, all that is needful is to give the left elbow a tap with your wand, and to let the coins drop from the arm into the right hand held beneath to catch them.

This sleight may be used, and is indeed more effective, with several coins at once.

THE PENETRATIVE COIN.

Robert-Houdin describes, in the *Secrets of Conjuring and Magic*,* p. 124, a little trick in which two hats being placed side by side on a table, a couple of five-franc pieces are made to "pass" from the one to the other. The coins are first shown in the right hand, and thence apparently transferred to the left, but really palmed in the right. The performer takes up with the same hand one of the hats, and shows that it is empty, in so doing laying the coins flat against the lining. While still holding this first hat, he makes believe to drop the coins from the left hand into the second hat; in reality dropping them from the right hand into the first hat. The spectators hear the sound, and see the left hand (in which they supposed the coins to be), brought up empty. The keenest ear cannot be certain from which of the two hats the sound comes. The spectators are thus beguiled into believing that the

* *The Secrets of Conjuring and Magic.* By Robert-Houdin. Translated and Edited, with Notes, by Professor Hoffmann. George Routledge & Sons.

coins have really been placed in the second hat, and are proportionately impressed when, after a proper interval, they are made to "pass" into the first hat.

The trick I am about to describe is worked on somewhat similar principles, but is more elaborate and produces a more complete illusion.

The performer asks the loan of two hats and four marked half-crowns; meanwhile passing round for examination a couple of solid china or earthenware basins. Even the domestic pudding-basin will answer the purpose. The chief point is to have a basin which is fairly hemispherical and smooth on the inside. These desiderata secured, the basin may be as plain or as ornamental as you please.

Having obtained his requirements, the performer begins by showing one of the basins, empty; placing it on the table, and upon it one of the borrowed hats, crown downwards. On this he places, crown upwards, the second hat, and on this the second basin. Showing the marked coins in the left hand, he transfers them (apparently) to the right, really leaving them, by the *tourniquet* (*Modern Magic*, p. 150), in the left. The right hand now apparently drops the coins into the upper basin, the sound of their fall being simulated by the assistant dropping a handful of like coins into a basin behind the scenes. The performer now says "Pass," and the spectators hear, or think they hear, the coins fall through the basin into the hat beneath. Again the performer says "Pass," and again the coins are heard to fall, this time into the undermost basin. (These two effects are in like manner produced by the assistant behind the scenes.)

The performer now (with the right hand) lifts off the uppermost basin, and shows it empty. Then, using each hand alternately, the two hats in turn. Finally, with the left hand—in which, it will be remembered, the coins have remained—he picks up the second basin (fingers inside, thumb outside). As he does so he gives it a shake, as though to prove by the sound that the coins are therein, and at the same moment lets them slip from his fingers into the basin. The sides of the basin being sloping, the coins slide down them with very little sound, and such as they may make is attributed to the “shake” before mentioned. The basin is passed round, and the coins identified by their owners.

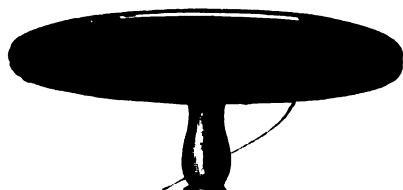
The trick in the above form is, or was, a favourite illusion with Dr. Lynn. The method next following, which differs from it in a good many particulars, is of my own invention.

The effect of the trick is as follows:—Four marked coins (two half-crowns and two florins) are borrowed from the audience, and placed in an ordinary tumbler on an ordinary table, a borrowed hat being placed on the floor beneath. At the word of command, two of the coins, at the selection of the audience, pass through the glass and table and fall visibly into the hat beneath, the other two coins remaining in the glass.

For this illusion a little preliminary preparation is necessary. To the under side of the table, a few inches from the front, are stuck, by means of two little pellets of soap, two half-crowns close together, the one in front of the

other. A long loop, say five inches in length, is made at one end of a black silk thread, and the loop thus formed is drawn over the two coins, so as to lie between them and the table, as shewn in Fig. 46, but without disturbing the wafers of soap. The opposite end of the thread is behind the scenes in the hand of the assistant. The only

FIG. 46.



other requirement consists of a little pad of black velvet, stuffed with cotton wool, say two inches square by three quarters of an inch thick, which the performer should have under his vest, in a *pochette*, or elsewhere, so as to be readily get-at-able. These preparations duly made, the performer commences his harangue, which may be somewhat after the following manner :

“Ladies and gentlemen, I am about to shew you one of the most startling of the effects identified with so-called spiritualism, namely, the passage of matter through matter. For the better proof of the genuineness of the phenomenon, I prefer to illustrate it with articles belonging to yourselves, and shall therefore ask the loan of a gentleman's hat, two half-crowns, and two florins, all four carefully marked, so that there may be no mistake as to their identity. Meanwhile I will ask some one to examine this tumbler, and testify that it is just what it appears to be, a mere ordinary

glass, without any solution of continuity or other peculiarity about it. If any gentleman chances to have a tumbler in his pocket, I will willingly use it instead. No one offers? Then, I must use my own; but pray do not forget that you have freely examined it. To show you that it is not tampered with in any way, I will place it here, in full view, upon the table."

(He places the glass on the table accordingly, immediately above the hidden coins.)

"Now for the hat. The owner will testify, no doubt, that this is an ordinary hat, and you can see for yourselves that it is at present empty. With the owner's permission, I will place it on the floor here, under the table."

(The performer here places the hat on the floor, immediately under the concealed coins; but, during his journey to the table, takes the opportunity to slip under the lining, at the part which in wear is next the forehead, the little velvet pad. This makes the edge of the leather lining project an inch or so in that quarter, but this side of the hat being turned towards the audience, the projection is invisible to them.)

"Now, ladies and gentlemen, for the coins you promised to lend me, two half-crowns and two florins. Have you marked them so that you will know them again? Good! Then for safe-keeping I will place them where you can all see them, in the glass on the table, and I will ask you all to watch them carefully."

He suits the action to the word, and drops the four coins (apparently) into the tumbler. The spectators see and hear them fall, but they are deceived, for two coins only have fallen into the glass. In collecting the coins the

performer takes care to get the two half-crowns undermost in the hand, and then shakes the four coins about, with a perfectly natural gesture, until they all lie over the lowest joints of the second and third fingers. As he turns over the hand to pass the coins into the glass, he slightly bends these two fingers. The half-crowns, being the larger coins, and next the hand, are clipped by the contraction of the fingers, and the two florins alone fall into the glass. If the sleight has been neatly executed, the audience cannot detect, either by eye or by ear, that two coins only have fallen, and a very slight amount of ornamentation round the base of the glass will sufficiently obscure its transparency to prevent the fact being subsequently noticed.

The work of the trick is now practically done, but a little management will still be necessary to bring it to a successful termination. "Now, ladies and gentlemen," the performer continues, "which will you have, the florins or the half-crowns? It is all the same to me." The inherent avarice of human nature will generally prompt the reply, "the half-crowns." We will assume that such is the reply, though, as will presently be seen, it makes no difference whatever to the result. "You choose the half-crowns?" says the performer. "So be it. At the word of command the half-crowns will pass through the glass and table, and fall into the hat beneath. Watch carefully, please, and you will see them fall through the table. One, two, three, Pass!"

At the last word the assistant pulls the silken thread, which is drawn clean away. In its passage, however, the loop has cut away the two hidden half-crowns from their frail hold on the under side of the table, and they

accordingly fall into the hat, all present seeing and hearing them fall. The performer instantly picks up the glass from the table, and brings it forward. "Here is the glass, ladies and gentlemen. See for yourselves that the half-crowns have really left it." The florins are found alone, and the performer, picking up the hat with his left hand, and, pouring the two coins from it into his right, says,—“And here, ladies and gentlemen, are the half-crowns. May I ask the owners to verify their marks?”

This is done accordingly, and the half-crowns are found to be the same. But the reader knows that the half-crowns in the hat were substitutes. How, then, come they to be identified as the marked ones? In this wise. The marked half-crowns have remained all along in the performer's right hand. When he slopes the hat, and pours the dropped coins (to all appearance) into the hand, the coins actually run behind the leather lining into the space made by the intervening bulk of the velvet pad. The hat is now left (crown upwards) on the table, while the performer advances with the genuine coins already in the right hand, and offers them for identification. When the trick is over the performer, or his assistant, gives the hat a gentle freshen-up with a brush or silk handkerchief before returning it, and while so doing, quietly removes the pad and the substitute coins.

If, *par exception*,—the audience, when asked to choose, declare for the florins, the performer says: “You prefer the florins? So much the better for me. Then I will take the half-crowns. I shall order them to pass through the glass and table, and fall into the hat beneath, leaving the florins in the glass for you.”

It will be understood that the phrase "behind the scenes," in the foregoing description, does not necessarily imply the use of a regular stage. If the performance be in a drawing-room, a folding-screen or any other available hiding-place will allow ample scope for the operations of the assistant.

A NEW "MULTIPLICATION" TRICK.

The trick ordinarily known as the "Multiplication of Money" (*Modern Magic*, p. 176) has little of multiplication about it, consisting usually of the return to a spectator's hand of a number of coins, deducted from a larger handful. The illusion I am about to describe better justifies the title, a single coin being multiplied thirtyfold or even sixtyfold.

I am indebted for the secret of the feat to the courtesy of Mr. H. B. Lodge, the gentleman who did such good service in the exposure of the impostor Dr. Monck. In addition to his special faculty for the detection of sham spirit-mediums, Mr. Lodge is an expert amateur conjurer, and the inventor of sundry clever sleights and expedients, including the one which I am about to describe.

FIG. 47.



Prepare one or more piles of florins, thirty-two in each, securing the coins together with black thread, as shown in Fig. 47. A florin is one-sixteenth of an inch thick, and the whole pile will therefore only be two inches in height. One of these piles should be placed under the performer's vest (right side); and the second, if more than one are used, under his vest on the opposite side, in a

pochette, or behind some small object on his table, so as to be available when wanted.

Borrowing a florin, the performer exhibits one or two "money passes" with it; say the vanish from and return to the left hand, described at the commencement of this Chapter. Having vanished and reproduced the coin after this manner, he takes it between the second finger and thumb of the left hand; and thence makes believe to transfer it by the *tourniquet* (*Modern Magic*, p. 150) to the right, which closes as if it contained it. Fixing his eyes sternly on the closed right hand, "Go!" he says, blowing upon, and simultaneously opening the hand. "It is gone, you see," he remarks. "Not very far, though, for here it is." Turning his left side to the company, he drops the left hand to the bend of the knee, and takes the coin (which naturally drops to his finger tips) apparently from thence. This draws all eyes in that direction, and enables him with the right hand to get from under his vest, and palm (by gripping them against the lower joints of the second and third fingers), the pile of florins.

Transferring the coin just produced to the right hand, the performer says, "We will now see whether we can't get a little interest for our money." Making a rubbing motion with the thumb against the side of the fore-finger, he breaks the thread (the strain produced by the rubbing does this without any trouble); and, after continuing the rubbing for a minute or so, he lays the first coin (the original) on the table. Again he makes the rubbing motion, and again produces a coin; and so on till all have been produced, laying them in a row side by side.

The production should not be too rapid, and the rubbing

motion should be repeated before the production of each coin, and maintained for a second or two before the coin is allowed to come in sight.

There will be ample opportunity during the production of the first series of coins, to get the second pile into the left hand. When the performer has all but reached the last coin, he remarks, "I could keep on all the evening if only my hand didn't get cramped with the continual rubbing." As if merely suiting the action to the word, he shews the last coin, and transfers it to the left hand, in which the second pile is already palmed. He then repeats the process with this hand, till the second pile is exhausted in like manner.

The illusion is perfect, and the trick may be made still more marvellous by turning back the sleeves. Thirty-two florins make such a show when laid out in rows, that it seems impossible they could have been simultaneously held in the hand, though, in truth, if the performer have a large hand, the pile may consist of even a larger number without inconvenience.

CHAPTER IX.

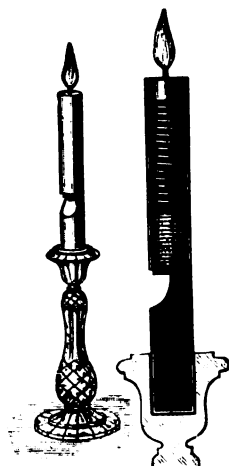
COIN TRICKS REQUIRING SPECIAL APPARATUS.

TO PRODUCE COINS FROM A LIGHTED CANDLE.

The "Candle" in this case is a metal tube, japanned in imitation of wax, with a space, an inch or so deep, at top for the insertion of a small piece of real candle. In the lower part of the tube is an opening (see Fig. 48) admitting of a number of shillings or sovereigns being packed, one upon another, within the body of the candle, where they are kept in position, just level with the upper part of opening, by the downward pressure of a spiral spring. The edges of the horizontal part of the opening are turned in on either side just sufficiently to prevent the coins being forced beyond that point, though they can be drawn out horizontally with the tip of the finger with the greatest ease. The construction of the centre portion of the candle is, in fact, exactly like that of the brass *rouleau* purses sold for containing a number of sovereigns or half-sovereigns.

The candle is brought forward lighted, and placed on

FIG. 48.



the table. (It is hardly necessary to remark that the opening is kept studiously to the back, and not shown in profile, as in our illustration.) The performer, requiring a shilling or sovereign, as the case may be, for the purpose of some trick, first endeavours, after the usual manner of conjurers, to borrow it ; but, as if bethinking himself, says " But I need not trouble you—I'll get it from the candle."

So saying, he places his hand behind the candle, and gently strokes it from bottom to top (fingers on one side, and thumb on the other), terminating at the flame, at which he makes a sort of pinch. He does this once or twice without result, but at, say, the third "stroke," inserts the tip of the third finger into the opening, and draws out one coin, which he carries quickly upward, and produces as if from the flame. The pile is pressed down by the spring, and the next coin brought to the opening, to be produced in due course.

Twelve or more coins may be thus produced in succession.

TO PASS COINS INTO A BOTTLE.

The bottle used is an ordinary narrow-necked bottle, without any specialty. The secret lies in the coins used, which are of the kind known as "folding" coins. The coin, say a penny, is placed on a lathe, and a deep groove cut all round its outer edge. This done, the coin is cut into three parts, of equal width. The three parts are now joined together again by means of a tiny india-rubber ring, inserted into the groove, and so encircling the coin.*—The

* The diameter of the india-rubber ring before extension should be about one-third that of the coin. If larger, the parts of the coin will not be drawn taut. The india-rubber ring will require frequent renewal.

coin thus reconstructed will fold into one-third of its diameter, and in its folded condition may be passed into a narrow-necked bottle, but again expands and resumes its shape the moment it has passed the neck. If well made, the cuts in the coin are scarcely perceptible, and if the bottle be shaken a little, as it is passed before the eyes of the audience, there is little fear of their detecting that the penny is not an ordinary coin.

The coin can be got out again by means of a piece of bent wire, but it will readily be seen that this could not be done in view of the audience without revealing the secret. On the other hand, the penny is ostensibly a borrowed coin (for which the prepared article has been deftly substituted), and it cannot therefore be left in the bottle. The best plan is openly to break this latter with a hammer, pick out the prepared coin, and again exchange it before returning it to the owner.

The coin may very well be thrust direct into the bottle with the fingers, but it is still more magical to make it pass into a corked bottle, and accordingly corks of various construction have been devised to contain the coin, and drop it into the bottle at the proper moment. One of such corks is depicted in Fig. 49. It consists of a hollow brass cylinder, covered with cork to make it look like the real thing, and with its lower end closed by a spring flap. A piece of stout wire, working in a little tube against the inner wall, impinges on this flap near the hinge, projecting at the opposite end about an eighth of an inch above the top. Pressure on this projecting point causes the flap to open, and releases the hidden coin or coins, for the corks are made in various sizes, to accommodate one or more, as the

case may be. A dummy cork, without preparation, is first shewn, and the mechanical cork substituted for it at the proper moment.

It will readily be seen that in the cork as above described, the projection of the little point is a defect, for, small

FIG. 49.

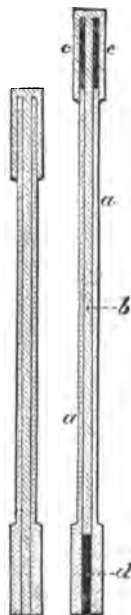


though it be, at close quarters it might attract attention. In an improved form of cork this defect is removed, the top showing only a plain surface, pressure on which suffices to actuate the flap. In another the mechanism is actuated by the pull of a thread by the performer or his assistant. In another form of the apparatus, the cork, which is of large size, being constructed to contain four coins, has, projecting from the top, two small wire-loops or staples. To these cords are attached, and the bottle suspended thereby; one of the two cords is a shade shorter than the other, and when the bottle is set swinging, each oscillation causes a special strain on this shorter cord, and thereby compels one coin to fall into the bottle.

Sometimes the cork is dispensed with, and the performer, inserting his wand into the bottle, thereby introduces the

coin. The wand used for this purpose is of brass, consisting of a tube, *a* (see Fig. 50), with a rod, *b*, working up and down within. To the end of this rod is attached a cap, *c*, so arranged that the outer tube or casing may slide backwards and forwards within it. The wand is prepared for use by drawing forward the tube so as to make it project over the end of the rod, as shown in Fig. 51. This causes a vacant space, *d*, at the end, and in this space the folded coin is placed. The act of drawing back the tube (or, which is the same thing, of pushing forward the cap, and the rod within it), forces out the coin, which forthwith expands to its original position. The condition of the wand is then as shown in Fig. 50, though its appearance remains unchanged, save that it is an inch and a half shorter, that portion of its visible length having receded within the cap.

FIGS. 50, 51.



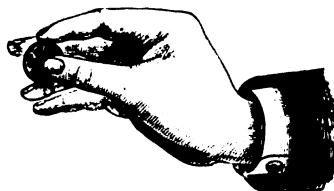
MULTIPLYING COINS AND TRICKS THEREWITH.

The coin in this case (say, a penny) is of special construction. It in reality consists of two pennies. One of them is hollowed out on one side, so as to leave a mere shell. The other is simply reduced a little in circumference, so as to fit easily within the first, in which condition the two look like one coin only.

With the aid of the double coin, or still better a couple of such coins, sundry good drawing-room tricks can be performed. For instance, the performer, having borrowed

a penny, takes his stand behind his table, on which, behind a book or other object (the smaller and shallower the better), he has placed two of these double coins. Borrowing a penny, he takes it in the right hand, and thence apparently transfers it to the left, with which he has just secretly picked up one of the "doubles." While exhibiting the latter, he quietly drops the right hand, and lays the borrowed coin behind the book. After a few remarks as to the curious way in which money begets money, he says, "This penny, placed out at compound interest at five per cent., would double itself in fifteen years or so ; but you might not care to wait fifteen years to see the process. With the aid of a little magic, I dare say we may be able to produce the effect a little quicker. Watch me carefully,

FIG. 52.



please. Here is a penny, and you can see for yourselves that, with that exception, my hands are absolutely empty. Now I am going to begin to make money. I take the coin, so, give it a little gentle pressure, and its value is doubled. In point of fact, the one coin has become two," which he shows accordingly, one in each hand.

Some little practice is necessary in order to manipulate the double coin with neatness. It should be taken, as shown in Fig. 52, between the first and third fingers, the

shell portion being towards the spectators, and the thumb supporting the solid coin from behind. By relaxing the pressure of the thumb and at the same time tilting the double coin a little, the solid coin falls back on the

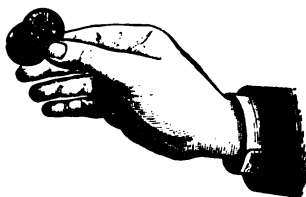
FIG. 53.



thumb as shown in Fig. 53, from which position it may be brought into view to right or left as may be necessary. Even when both hands are used, the developing process is still the same.

The trick, however, is not yet over. Holding the coin and shell side by side between the forefinger and thumb of

FIG. 54.



the right hand, as in Fig. 54,* the performer drops the left hand to the table, and picks up the second "double." He then makes believe to transfer one of the coins in the right

* The illustrations in each case represent the coin as seen by the performer himself. The opposite side will, of course, be toward the audience.

hand to the left, but actually draws back the solid coin into its shell, and shows the double in the left hand. He has now (apparently) one coin only in each hand, and takes the opportunity carelessly to show back and front, which he could not do when the one "double" represented two coins. Bringing the hands together, he again slips out the right-hand solid coin from its shell, and shows that the two coins have become three ; then does the same with the left hand, and shows them as four. Remarking, "It's a poor rule that won't work both ways," he slides back the left-hand solid coin into its shell, and shows all as three—then the right-hand "solid" into its shell, and shows as two. So far all is tolerably plain sailing, but the next movement will require some practice in order to execute it neatly. Bringing the hands together, he again draws the right-hand solid coin out of its shell, at the same time letting the other "double" slip back into the left hand. The spectators, seeing the solid coin and shell in the right hand, naturally take them to be the same two coins they have just seen. The operator draws attention to them by remarking, "Now, ladies and gentlemen, I want you to watch these two coins with especial vigilance ; for the next change will be still more remarkable. I shall do nothing to them, I will not even touch them with the other hand. I simply say 'One, two, three—go!' and the two coins are again one only," which he shows them to be. This harangue, followed by the visible change of the two coins to one, draws the general attention to the right hand. Meanwhile, the left hand drops carelessly to the surface of the table, lays down the "double" thereon, and picks up and palms in its stead the original borrowed coin.

No sooner has the performer shown the united "double" in the right hand than he makes the gesture of transferring it to the left, really palming it in transit, and showing in its place the borrowed coin, and handing the latter for examination.

The use of the second "double" in the foregoing trick is an addition of my own. So also is the arrangement of the illusion next following, though the lion's share of such merit as it may possess belongs to the unknown inventor of the double coin, but for which the trick would have been impossible.

As before, two double coins are used, and in addition two little brass or nickelled covers, just large enough to go over a pile of penny pieces, ten or a dozen in number. The two "doubles" are used in conjunction with five ordinary pence, the latter being in the centre, with a double at top and a double at bottom. The "double" must in each case have the "shell" uppermost. These being concealed in the performer's left hand, he borrows eight penny pieces, collecting them on a tray held in the same hand, the use of the tray effectually masking the presence of the concealed coins. When he has obtained the required number, he forms a pile with them on the tray; takes them in the right hand, and apparently transfers them to the left, showing in their place the prepared pile already there; then places this latter on the table, meanwhile dropping the borrowed coins into his right *pochette*. (The prepared heap contains *seven* coins only, but there is not the smallest fear of any one perceiving that there is one short of the

number borrowed.) He next exhibits the little metal covers, giving them freely for examination, and calling special attention to the fact that there is no possible mechanism or secret compartment about them. When they are returned, he begins his oration, to something like the following effect :

"Ladies and gentlemen, I have here eight coins, and two small covers. You will observe that the covers are empty, likewise my hands ; that I have no coin or anything else concealed in them. I propose to divide these eight coins into two equal portions, four coins in each, and place one of these covers over each heap. Make sure, please, that I do so fairly. One, two, three, four !"

He counts the coins one by one from the top of the heap,

FIG. 55.



laying each slightly overlapping the last, at a few inches distance from the main pile. The double which was previously at top is thus brought to the bottom of the new heap. He now counts the remaining coins in like manner, "One, two, three, four !" but, lifting them slightly between the second finger and thumb, and commencing with the bottom coin, the "solid," which the lifting movement causes to drop out of its shell. The two groups of coins are now as shown in Fig. 55, the undermost coin of the right-hand heap being a

"double," and the two undermost coins of the left hand heap being a "shell" and a "solid" respectively.

"You can see for yourselves, ladies and gentlemen, that I have fairly divided the eight coins. There are four in each group, no more, and no less. I will cover each of these groups of four with one of these little covers." (He does so, gathering the four coins into a heap with the edge of the cover, and then dropping the cover over it.) "I am now going to attempt a very difficult experiment. I am going to command one of these coins to leave the left-hand heap, and join the right-hand heap. One, two, three—pass!"

He lifts the right-hand cover. Four coins alone are visible, but the spectators cannot be sure, at a few feet distance, whether there are four or five. The performer begins to count them and, as before, in the act of spreading them, lifts off the shell of the last coin, so as to make it appear as two coins. He counts them, "One, two, three, four, five!" The condition of the heap is now as under, the coins overlapping from the bottom upwards:—

Ordinary

Ordinary

Ordinary

Shell

Solid.

"And here," he continues, lifting the second cover, "we have only three coins," as they now appear to be, the application of the cover naturally bringing the "shell" coin immediately over the "solid," when it drops into position, and the two become one. These three he transfers, beginning from the top, to the top of the larger heap,

completing the count by saying, "Six, seven, eight !" The total heap is now as under :—

Double
 Ordinary
 Ordinary
 Ordinary
 Ordinary
 Shell
 Solid.

"Let us see," he continues, "whether we can carry the process a step further. We will now make a heap of five on the one side, and three on the other." He accordingly counts off five coins one by one from the top, making a fresh heap as under, with the "double" at bottom :—

Ordinary
 Ordinary
 Ordinary
 Ordinary
 Double.

The three remaining are, it will be remembered,

Ordinary
 Shell
 Solid.

"Again I replace the covers, and order a coin to pass from the smaller to the larger heap. One, two, three—pass ! I am obeyed, you see." (He takes off the right-hand cover, developing the double as before.) "Here we have one, two three, four, five, six coins. And here, under the other cover, are only two," as they now appear to be.

These two he adds to the larger heap, so as again to bring the double uppermost.

"I will even allow any one present to hold the coins himself, and still I can produce the same result. Who will volunteer? Thank you, sir. May I ask you to extend your arms, so that the hands may be as far apart as possible, and to open your hands, keeping the palms perfectly flat. First, the right hand. One, two, three, four, five, six!" He counts off six coins from the top of the heap on to the open palm, the double, as before, being undermost, then places the remaining two (the shell and solid), without reversing their order, on the opposite palm. "Now for the covers. Stay, I will not even cover the coins, I will simply ask you to close your hands. Make sure, please, before you close them, how many coins you have in each. Six coins in the right hand, and two in the left. Close the hands, please. One more coin, pass!" waving the wand from the left hand towards the right. "Open your left hand, please. You have now only one coin in the left hand," which is seen to be the case, for the act of closing the hand has caused the shell and solid to coalesce. This coin the performer at once takes away, and lays on the table. "Now open the other hand, please." He spreads the coins after the usual manner, and counts, "One, two, three, four, five, six, seven!" Then runs them together again, and places the heap on the table, adding on the top the double already there.

"Once again I will show you the same effect, not even covering the coins at all. One coin shall travel visibly from my hand, and go back to the heap. If you watch carefully, you will no doubt be able to see it go."

The heap on the table, now arranged vertically, one coin upon another, is as under :—

Double
Ordinary
Do.
Do.
Do.
Do.
Double.

He takes off with the left hand the upper shell only ; takes it apparently in the right, by the *tourniquet* (*Modern Magic*, p. 150), really leaving it in the left, which forthwith drops it out of sight, then saying for the last time, “pass,” opens the right hand and shows it empty, then counts the coins as before, developing the “double” at their base, and shows that the full tale of eight is there. He then once more “changes” the heap for the borrowed coins, and returns the latter to their owners.

While upon this subject, I may pause to note a trick (the invention of my ingenious friend Professor Hellis) in which a similar effect is produced without the use of the double penny. It is worked as follows :—

Borrow six penny pieces, having beforehand one of your own palmed in the right hand. Divide the six coins into two equal heaps, and place them on a table, near the front edge. Hold the left hand just below the edge, and sweep one heap into it, at the same time letting fall with them the coin palmed in the right. Then with the right hand pick up the opposite heap. Pronounce the mystic “Pass.” Open the left hand and show the four coins, letting them

fall one by one on the table. From the other hand let fall two only, as if that were all that the hand contained, keeping the third coin palmed. Again sweep the larger heap into the left hand, adding to it the coin last palmed. Pick up the two coins with the right hand. Again say "Pass," count out five coins from the left hand, and drop one only from the right, retaining the other in the palm. Again sweep the five coins into the left hand, adding the palmed coin to them, and give to someone to hold, requesting him to grasp them firmly. Take up the coin left on the table, and command it to pass into the hand of the gentleman holding the other coins. Vanish the coin by sleight of hand after any of the methods already described. When the coins in the hand are again counted, this coin will be found to have joined them.

Reverting to the subject of the double coin, it may also be made available for a new form of the "head-or-tail" trick; indeed, unless report speaks falsely, a "tossing penny" on this principle is a valued possession among sporting men of a certain class. The "solid" is in this case double headed *i.e.*, assuming that the "shell" coin represents a "tail," the "solid" will show a head on each side, or *vice versa*. This latter is spun in the air, and caught by the performer, who immediately claps his opposite hand, in the customary manner, over it. This second hand, however, contains the shell coin, which was held breadthwise between the first and fourth fingers, and which is thus brought over the solid coin. The opposite party is now invited to "call." If he calls "head," the coin is exhibited with the shell over it, when it will of course represent a "tail." If

he call "tail," the shell is lifted off by the first and fourth fingers as before, and the solid coin exhibited; a very proper illustration (from the sharper's point of view) of the old saying, literally true in such cases, "Heads I win, tails you lose."

After this little explanation, any reader who rashly adventures in a tossing match "for the fun of the thing" with a plausible stranger, cannot fairly complain if he meets the proverbial fate of "a fool and his money."

THE MYSTERIOUS TUMBLER.—(*To pass a coin from a glass of water into the centre of either of two oranges.*)

Readers of *Modern Magic* may remember a method therein described (p. 170) for passing a marked florin or half-crown into the centres of two oranges in succession. What I am about to describe is an improved and more artistic form of the same illusion.

The first requirement is a small clear glass tumbler, of the kind ordinarily used for champagne. The bottom internally must be quite flat, and not exceeding $1\frac{3}{8}$ inches in diameter. With this is used a disc of clear glass, of the thickness of a half-crown, and of such a size as just to fit exactly within the bottom of the tumbler. Its edges must be carefully polished. The tumbler being filled or partially filled with water, if the disc be dropped therein, it sinks to the bottom and becomes practically invisible. If indeed the surface of the disc be slightly concave, and the bottom of the glass quite flat, the water may even be poured off and the disc will not fall out. This would not, of course, be the case if the glass were dry, but the small

portion of water remaining between the disc and the bottom of the tumbler excludes the air, and causes the disc to be maintained in position by atmospheric pressure.

The other requirements for the trick are a small orange, in which a slit has been made and a half-crown inserted after the manner described in *Modern Magic*, and a second orange of similar size, without preparation. The half-crown inserted should bear a mark of some kind, preferably a bold cross scratched across the face of the coin, this being the most frequent method of marking. The unprepared orange should be placed, together with the glass disc, in the right *pochette* of the performer; the loaded orange either in the *pochette* on the opposite side, on the *servante*, or behind some object on the table. If the performer possesses the "half-crown wand" (*Modern Magic*, p. 203), its use, as hereinafter described, will heighten the effect of the trick.

Thus provided, and with the champagne tumbler, a decanter of water, and a dessert-knife on his table, the performer may commence as follows :—

"For the purpose of my next illusion, ladies and gentlemen, I shall have, as usual to borrow. This time I shall require the loan of a lady's handkerchief, also of a half-crown, marked in order to prove its identity. Who will oblige me? Thank you, madam." He leans forward to take the proffered handkerchief, which he receives in the left hand. The right hand meanwhile drops quietly to the *pochette*, and palms the (unprepared) orange. He throws the handkerchief on the table.

“And now, the half-crown! Who will oblige? Dear me! Pardon my interrupting the performance one moment but I see a gentleman there with an orange hanging to his whisker. The very thing I was wanting. I was just wishing I had an orange, and wondering how I could get one. Allow me, sir.” As he says the last words he steps up to some innocent-looking person, young or old, and produces the palmed orange from beneath his whisker accordingly, from under his chin, off the tip of his nose, or the like. The method of doing this varies. Some performers simply let the orange drop to the finger-tips as the hand reaches the point from which it is to be, apparently, produced: but a better plan is to apply it, while still in the palm, to the desired spot, and then to draw back the hand with a quick sliding movement; thereby rolling the orange to the tips of the fingers. Some little judgment will be necessary in choosing the person from whom and the position from which the orange is to be produced, that the performer may not, in producing it, be compelled to turn the palm towards any section of the audience, and prematurely reveal the presence of the fruit. If the movement be carried through with dash and neatness, it should be perfectly illusive; indeed sometimes, particularly amid rustic audiences, these little surprises excite a keener feeling of astonishment and pleasure than far more elaborate illusions. I remember once, in the course of an entertainment for the amusement of a number of aged paupers, borrowing an orange, as above described, from the nose of an apple-cheeked old dame. The old lady became quite a heroine among her immediate neighbours for the rest of the evening; and the way in which she every now and then

thoughtfully rubbed her nose with her apron, as if tempted to try again on her own account, was one of the most comical things I have ever witnessed.

The orange once produced, the performer proceeds, by carelessly dropping it, and allowing one of the audience to pick it up, or by simply placing it in the hands of some person, indirectly to call attention to its unbroken surface ; and then places it also on the table.

By this time some one has probably produced and marked a half-crown. The performer notices the mark, and if it is at all like the mark on his own half-crown, he states aloud, as if for the general information, what it is. If it is *not* like his own mark, he preserves a discreet silence on the subject, and simply lays the coin upon the table. While so doing, he takes the opportunity to secure and palm the second (*i.e.*, the loaded) orange. Taking up the visible orange with the fingers of the same hand, he remarks—

“ This is a nice orange ; a very nice orange, but the trick would be still more interesting if we had *two* oranges. Does any other gentleman happen to have an orange about him? No one? Never mind, where there's enough for one there's always enough for two, they say. Let's see whether I can't make this one orange into two. Everything comes easy to a conjurer. Just a twist of the wrist, and—there you are! The one orange has now become two, you see.”

This effect is produced by taking the visible orange between the finger-tips of both hands, and making a half-turn with them in opposite directions, as if twisting the orange in half, at the same time relaxing the grip of the

palm so that the second orange shall drop to the finger-tips. The performer places both oranges on the table, of course taking care that the slit in the prepared orange is turned away from the audience.

"The reason I wished for two oranges, ladies and gentlemen, was that I might be able to give you a choice in the matter. There are the two oranges, which do you prefer, this one, or this one?" *

The audience make their choice, but the performer interprets it as suits his own purpose. If they choose the loaded orange, he says, "You prefer that I should use this one? Very good; it is all the same to me. As the other will not be wanted, I will hand it to this young gentleman for his private amusement." If, on the other hand, the choice falls on the unprepared orange, he says, "This one? Very good. My object in giving you a choice is to prove beyond doubt that the oranges are quite unprepared." So saying, he cuts the chosen orange in quarters, and offers it for inspection: then thrusts the point of the knife into the remaining (*i.e.* the loaded) orange, in the slit already made, and asks some one to hold it up on the knife, that the company may be able to keep it in view.

"Now, ladies and gentlemen," he continues, "I am going to show you a very extraordinary feat; a feat that even the most eminent chemists have attempted in vain. Silver, as you are probably aware, is one of the hardest of metals. To melt it, apart from the agency of fire, the strongest acids are required, but by the aid of a little magic, the diffi-

* It will be observed that the equivocal as to "right" or "left" (*Modern Magic*, p. 171) is not used in the trick as above described. The performer may, however, avail himself of it, if he prefer to do so.

culty vanishes, and it can even be made to melt in water. Here is a decanter of water, mere ordinary water, the familiar fluid that we wash with and take with our pills. If there is a teetotaler present, perhaps he would not mind, as a judge of the article, tasting it, and bearing witness that it is real unadulterated water, with no hanky-panky of any kind about it. Real water, mind! If any gentleman has any lingering doubt, I shall be happy to pour a little over him. You are satisfied that it is the real thing? Then we will take a small quantity of the water" (he fills the glass, say, two-thirds full), "and I will ask some young gentleman to hold it for me. Who volunteers? Thank you, sir."

(While handing the glass with the left hand, the performer drops his right hand to his *pochette*, and palms the glass disc.)

"Now, sir, as you have charge of the glass, perhaps you would not mind also taking charge of the half-crown. First, however, to exclude the light, which tends to neutralize the magnetic influence, I will cover it with the handkerchief. Take hold of the coin through the handkerchief, and hold it just over the water in the glass."

In the act of throwing the handkerchief over the half-crown, the performer deftly substitutes for the latter the glass disc, which his volunteer assistant forthwith takes hold of through the handkerchief. It is best to have the disc held with the finger and thumb on each side of its diameter, for otherwise, if the handkerchief be very fine, an acute holder may note and remark upon the absence of the usual relief on the supposed half-crown.

"Now, sir, at the word 'three,' I want you to drop that

half-crown into the glass of water. Attention, please, ladies and gentlemen. I want you all to hear the coin fall. One, two, three! You heard it? Now I just wave my wand over the glass. Three, two, one! Remove the handkerchief, please. The half-crown has vanished. In point of fact it is completely dissolved.

"A gentleman told me the other evening he knew how this was done. His notion was that, somehow or other (he didn't explain exactly *how*), I managed to borrow a half-crown made of sugar, in which case its melting in the water would not be very extraordinary. To prove to the company that such is not the case, may I ask you, sir," (to the lad holding the glass) "to taste the water, and tell the company whether there is anything sugary about it. My dear sir! what have you done! I did not tell you to drink so much as *that*.* Do you know what you have done? You have swallowed the half-crown. It always floats near the surface. This is a pretty state of things!" (To the owner of the half-crown.) "You see what has happened, sir. Our young friend here has swallowed your half-crown. Of course you won't hold me responsible under such circumstances. The best thing you can do will be to take this young gentleman home with you, and when he dies, you will be able to get your property again. What do you say? Too long to wait, and you *do* hold me responsible?†

* This remark is simply part of the patter, and is made quite irrespective of the actual quantity swallowed. The performer may, however, if the holder of the glass seems disposed to play into his hands, give him a whispered hint to take a good draught.

† Some such observation is extremely likely to be made. If not, the performer calmly takes for granted that it has been made, and proceeds accordingly.

Well, if you really consider me accountable, I suppose I must try what I can do ; though it's hardly fair, as I didn't swallow the money. Fortunately, the process it has gone through has made the coin strongly magnetic ; so perhaps I may be able to get it back again by magnetic attraction, if this young gentleman's mouth is large enough. Would you mind opening your mouth, sir, as far as you possibly can ? It seems a pretty good size, and I think we may be able to manage it ; at any rate we will try."

It will be remembered that the coin was left, after the substitution of the glass disc, in the right hand, its presence wherein should be masked by forthwith picking up, and holding in the same hand, the wand. During the course of his remarks, the performer takes occasion to transfer the wand (and with it the coin) to the left hand, shortly afterwards taking back the wand, alone, in the right. The coin remains palmed in the left hand.

"First and foremost, to develop the magnetic influence." He rubs the wand smartly on the left sleeve. "Now, sir, open your mouth." He inserts the wand in the mouth and removes it, looking anxiously at the end, but there is no result. Again he rubs, and again inserts it ; and at the second or third attempt pushes forward the stud,* and thereby causes the appearance of the dummy half-crown on the top. This he instantly produces from the mouth, and forthwith draws it through the left hand, in so doing withdrawing the dummy coin within the wand, and exhibiting the borrowed coin in its place. To the eyes of the audience,

* For a description of the mechanism of the half-crown wand, see *Modern Magic*, p. 203.

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he has merely taken off with the left hand the coin just shown on the end of the wand.

The half-crown is handed for verification and admitted by the owner to be the actual coin borrowed. Taking it back again, the performer says, "I shall now attempt a still more difficult feat. I am going to take this same half-crown, and pass it into the orange which that other gentleman is holding on the end of the knife. Hold the orange well up, please." He takes the coin between the second finger and thumb of his left hand, then, by the *tourniquet* (*Modern Magic*, p. 150), apparently transfers it to the right. "One, two, three—pass!" He makes a throwing motion of the right hand towards the orange, at the same time opening the hand and showing it empty, "It has gone, you see! And if that gentleman will cut open the orange, he will find it."

This is done, the performer watching the process with a look of pleased interest. "There it is, you see—the original half-crown, with the mark upon it." The holder of the orange sees a mark of some kind, and not having seen the original, takes it for granted that it is the true one. "Hand it back to the owner, please. Or stay, let me wipe the juice off first. I'm afraid it is a little too moist to be handled with comfort." Taking back the coin, the performer gives it a quick wipe with his handkerchief, and in so doing changes it for the genuine coin, which remained in his hand, and which he forthwith hands to the owner, who, as in duty bound, testifies that it is his coin, and no other. The performer pockets his handkerchief, and with it the substitute coin, to be removed at leisure.

If the performer does not possess the half-crown wand, the swallowing incident must perforce be omitted. The coin is in this case commanded to pass direct from the glass of water into the orange.

I have given a somewhat disproportionate amount of space to this illusion. It would have been quite possible to describe it in one-third the number of words: but, neatly performed, it makes a capital drawing-room trick; and I have therefore thought it worth while to give its full accompaniment in the way of "patter," without which, be it remembered, the best of conjuring tricks would lose three parts of their effect.

THE CLIMBING COIN.—(*A florin made to climb up the face of a small wooden pillar, and pass into a box at top.*)

The pillar, which supplies the chief mechanical portion of this illusion, is in appearance as shown in Fig. 56, consisting of a rectangular plinth with a drawer in its upper portion, from which springs a square column, flat at the top. The height of the apparatus, which is of polished mahogany, is about nine inches. The face of the column is recessed in such a manner as to admit of the passage up it of a florin, as shown in the figure, the edges of the woodwork overlapping the coin about an eighth of an inch on either side. This pillar is used in conjunction with a little box, or rather drawer, also of mahogany, and of the appearance shown at *a* in the same figure. The drawer works in a little box or case, three inches in length, by two and a half wide and an inch and a half deep.

The effect of the trick is as follows—a florin, duly marked, is borrowed from some member of the audience, and placed

unmistakably in the drawer at the foot of the column. The drawer is closed, and the column placed on the performer's table, a tray or plate being interposed to give an appearance of greater fairness. The performer then calls

FIG. 56.



attention to the little box ; handing both drawer and case for examination. He invites the person examining it to reinsert the drawer with his own hands, then places it on the flat top of the column. Nothing can be fairer, or more apparently conclusive as to "no deception," but presently the florin is seen to climb slowly up the face of the pillar, within the groove before-mentioned, finally disappearing behind the woodwork at top, and a moment later the performer takes

the little box from the top of the pillar, takes out the drawer, and shows that the coin has arrived therein.

To enable the reader to understand how this effect is produced, it will be necessary to explain the construction of the pillar and the little drawer-box, both of which are mechanical. Readers of *Modern Magic* will remember a little appliance known as the "Davenport cabinet."* The base of the pillar is a reproduction, on a slightly larger scale, of that piece of apparatus, being so constructed that

* *Modern Magic*, p. 195.

when the drawer is inserted in its place, and duly closed, its bottom, which is hinged to the front edge, falls like a trap-door, allowing any article placed therein to drop through into the hand of the person holding the pillar. The act of pulling the drawer out again brings up the bottom to its original position. The reader will therefore readily understand that if the marked florin be placed in the drawer and the drawer closed, the coin forthwith passes into the possession of the performer, to be dealt with at his pleasure. The coin which climbs up the face of the pillar is a dummy, and lies hid at the outset at the bottom of the recess. A silk thread is attached to either side of the coin, under cover of the overlapping woodwork, and the opposite ends of these threads are attached to a small leaden weight, which works up and down in a hollow shaft, in the hinder part of the pillar. This shaft is at the outset filled with silver sand, on the top of which the weight rests. When the performer, having secured possession of the genuine coin, desires the dummy to commence its ascent, he presses a little slide at the back of the pillar. This opens a valve which allows the sand to trickle down, through the now bottomless drawer, into the base beneath. This base being itself bottomless, the lifting of the column would leave on the table a tell-tale heap of sand, and this is the true reason why the performer, from pretended anxiety to show that there is no connection between the column and the table places a tray or plate beneath, so that all may be removed together. The drawer being pulled out, and shown empty, no one ever expresses a desire to make further examination of the column.

The reader will now understand the ascent of the sup-

posed borrowed coin, but he will still be at a loss as to its appearance in the little drawer-box. This latter is constructed on exactly the same principle as the improved card-drawer described at p. 118. Both drawer and case may be separately examined with perfect safety, but when the drawer is placed in position, and pushed home pretty smartly, a drop-flap falls from the top of the case, and allows a coin, previously placed in a hollow space above such flap, to slide into the drawer. This coin is a substitute, deftly exchanged by the performer for the original before he hands the latter for identification, unless, indeed, he prefer to effect the exchange at an earlier period of the trick, placing a substitute coin in the drawer at foot of the pillar, and so gaining time to insert the borrowed coin in the receptacle at the top of the little coin-box.

The little box above mentioned is available for many other coin tricks besides that of the column. It is frequently made, like the card-drawer above referred to, with spaces for two coins, one at top and one at bottom. This arrangement greatly increases the scope of its usefulness. The drawer, so constructed, may be used to produce (say) a half-crown or a penny at pleasure; or a single coin placed in the drawer may be made to multiply, first into two, and then into three coins. The inventive genius of the aspiring conjurer will doubtless find yet other uses for it.

CHAPTER X.

TRICKS WITH WATCHES AND RINGS.

A SMASHED WATCH. (*New Method.*)

Readers of *Modern Magic* (p. 215) will remember a series of strange experiences which there befall a watch; how it is pounded in a mortar, rammed into a pistol, and fired at a loaf, wherein it is ultimately found going on tick as merrily as ever, not a penny the worse for its many vicissitudes.

The trick is one which always delights the juveniles, the more so if the damaged watch belongs to any of their near relations. The owner does not always look on the matter quite in the same light, but his look of discomfort is part of the play, and the more completely you can convince him that it really is his own time-piece and no other that is receiving such savage treatment, the greater the effect of the trick. For the greatest happiness of the greatest number, therefore, I will commence the present chapter by describing one or two little artifices, not generally known, for carrying additional conviction to his mind in this particular.

The first requirement is an ordinary watch-glass, lady's or gentleman's, according to the kind of watch you propose to borrow. This must be scored across and across in various directions with a glazier's diamond, so as to form a sort of "star" right over its surface. The cuts should be pretty deep, but not deep enough actually to sever the

glass. The glass thus prepared should be placed in one of the performer's *pochettes*, or elsewhere, so as to be readily get-at-able.

Secondly, the performer should provide himself with a bag, six inches by four, of thin whitey-brown paper, such as confectioners use to wrap a single Abernethy biscuit in. Across one corner of this (Fig. 57), must be

FIG. 57.



pasted a three-cornered piece of the same paper, so as to form a little outside pocket. Inside the bag are three or four little pieces of loaf sugar, the size of large peas—kept from rattling by a slip of paper pasted over them. This is placed on the performer's table, or brought forward in his hand, the "pocket" side being of course kept away from the audience.

Provided as above, the performer comes forward and asks the loan of a watch. Having procured it, he says that for safe keeping he will place it in the paper bag, and proceeds apparently to do so, but really places it *behind* the bag, in the little pocket as shown in the figure. He shows that both hands are unmistakeably empty, the una-

voidable inference being that the watch is really in the bag, which he forthwith screws up, so that the shape of the watch shall define itself clearly through the paper, and so soon as this point is reached letting it slip out into his hand. He then lays the bag, still retaining the shape of the watch, on the floor somewhere between the audience and his table, requesting the company to watch it, so as to be sure that it is not tampered with in any way. Standing close beside it, he begins the usual dialogue with the owner of the watch, as to how long he has had it, how it goes, at what value he estimates it in the case of accidents, and so on. In the middle of his observations, he, as if carelessly, shifts his position, and brings his foot down on the paper bag. There is instantly a "scrunch," produced as a matter of fact by the crushing of the lumps of sugar, but, as the audience believe, by the smashing of the watch.

"Dear, dear!" he exclaims, feigning extreme discomfiture, "this is a bad job, a very bad job. And I asked you all to look so carefully after it. It's your fault, ladies and gentlemen; you ought to have cautioned me." (To the owner :) "I'm really very sorry, sir, but you saw exactly how the accident occurred—everybody is liable to accidents. It wasn't *my* fault, was it? But I'm really very sorry. Let us see the extent of the damage."

In the act of stooping to pick up the bag with the left hand, the performer slips the watch, which remained in his right hand, into the *pochette*, and brings it out again with the scored watch-glass over the proper glass, and holds both palmed. Opening the bag with great affectation of precaution, he inserts his hand, and brings out the watch with the prepared glass over it. To the eyes of the audi-

ence and the owner, it appears as though the actual glass of the watch was cracked in all directions. A slight pressure of the thumb breaks the superimposed glass, if properly prepared, to fragments.

"Dear, dear! I'm afraid it is a good deal injured, after all. And I'm not a heavy man, either, only thirteen stone or so. They really ought to make watches stronger:" (to the owner :) "don't you think so, sir? However, as the thing is done, we may as well make a finish of it. Here, John, bring me a pestle and mortar."

A pestle and mortar are accordingly brought on by the assistant, and placed on the table. The mortar may either

FIG. 58.



be as described in *Modern Magic*, or of the construction indicated in Fig. 58, which I think, on the whole, is preferable. It is just the reverse of the ordinary construction. The mortar has in this case no trap; and indeed no speciality, save a hemispherical cavity at bottom, wherein are placed beforehand the fragments of a watch, concealed by a loose piece of boxwood, *b*, which is so shaped as to fit

into the lower portion of the pestle. The pestle is, as shown in Fig. 59, in two portions, *a*, and *c*; *c* being a duplicate of *b*, but fitting loosely within *a*, whereas *b* fits it comparatively tightly. It will be seen that when either *c* or *b* is in position, there is a considerable cavity in the head of the pestle; and this cavity, the interior of which is padded with some soft material, is utilized to carry off the watch.

The mortar is brought on prepared as above, the pestle empty, but with *c* in position. Having reached the stage of the trick already mentioned, the performer, shaking the fragments of glass on to the outspread paper-bag, lowers the watch carefully (with its back towards the audience) into the mortar, where it rests on the top of *b*. He takes the pestle in his right hand with a flourish, then grasps the head with the left, while he peers into the mortar, as though to see that the watch is in the right position. This perfectly natural gesture enables him to palm off *c*, and when he subsequently begins to grind away with the pestle, it is *a* alone that is introduced. A slight rotary motion causes *a* to pick up *b*, and with it the borrowed watch. The grinding motion is continued for a moment or two. The performer lifts the pestle, and gazes into the mortar; then, as if dissatisfied with his progress, says to his assistant, "This won't do, John, it would take a week at this rate. Bring me the kitchen poker." A poker is brought, the larger and heavier the better. "Ah! that is something like," says the performer, handing his assistant the pestle in exchange. "Now we shall get on

FIG. 59.



faster." Accordingly, he pounds away vigorously with the handle of the poker, finally showing the loose watch-works at the bottom of the mortar, and pouring them on to the paper bag, whereon the fragments of glass are already lying. These are now rolled up together, placed in the magic pistol and fired in any desired direction. The assistant meanwhile removes the watch from the pestle, and disposes of it as may be required for the *dénoûment* of the trick.

A very effective finish is to find the watch at the root of a flower. This is usually effected as follows :—

The performer has behind the scenes two pots, each containing a plant in flower, say a geranium or pelargonium. Beside the root of one of these a small hole is dug. As soon as the watch is "passed off," the assistant wraps it in paper, and places it in the hole, which he fills up, first however passing a piece of ribbon through the bow, and tying it round the stem of the flower. The two plants are then brought in, and placed on the table. The audience are asked to choose one of them. The usual equivoque of "right or left?" is employed (*Modern Magic*, p. 171) to "force" the choice of the prepared flower. The pistol is fired at this flower, and the pot being broken with a wand, the watch is found embedded at the root. The only drawback to the effect of the trick is that the flowers are brought on after it has commenced, and after the watch has disappeared from public gaze. A little modification of my own gets over this difficulty, and allows a free choice (without equivoque) between two plants, both of which have been before the spectators during the whole of the performance.

The precise kind of plant used is immaterial, but it must be of a shrubby or bushy kind, with a stiff stem. It must be in a pot, and is prepared for use by cutting off one of the lower branches, say, an inch or so above the earth in the pot. About an inch of the branch must remain, sloping a little upwards from the principal stem, and forming a sort of peg or hook thereon.

Two plants thus prepared are on the performer's table. When he comes to the "reproduction" stage of the trick, he invites the audience to say which of them he shall use. His assistant meanwhile has removed the watch from the pestle, looped one end of a ring of ribbon through the bow, and placed it on the *servante*, or elsewhere in such position as to be readily get-at-able. (This may be done in bringing on the pistol.)

The choice being made, the performer brings forward the chosen flower, that the spectators may satisfy themselves that there is no mechanism or preparation about it. In so doing he gains possession of the watch, and, in returning to his table, slips the free end of the ribbon-loop over the projecting twig, letting the watch hang down behind the pot.

After firing at the pot, he pulls up the plant, when the borrowed watch is seen to be dangling among its roots, as though it had been pulled up with it. To ensure this effect, the earth should be beforehand loosened round the root with a knife or piece of stick, or it would come up in a solid mass with the watch dangling outside it; a much less effective termination.

The appearance of the piece of ribbon has of course to be accounted for. To this end a conscientious performer

will always drop a similar piece of ribbon into the pistol with the fragments of the watch before firing.

A rather original method of getting possession of the borrowed watch was adopted by the veteran Professor Taylor, who in bygone days astonished and delighted juveniles at the old Colosseum in the Regent's Park. He spread a coloured handkerchief (his own property) on the table, and laid the watch in the centre. The corners of the handkerchief were folded over, and the Professor passed his hand under the watch thus wrapped up, and held it to a spectator's ear, in proof that it was still there. He made a pretence of covering it with a borrowed hat; but changing his mind, decided not to use the hat, and replaced the handkerchief on the table. When, a moment later, the handkerchief was shaken out, it was found to be empty.

The reader has by this time learnt to be rather suspicious of the "second thoughts" of a magician. It may be safely assumed that a conjurer never changes his mind without some very good reason. In that instant of pretended hesitation, the trick was done. The handkerchief had in its centre a slit, two inches long, and over this slit the watch was laid. After the folded handkerchief had been picked up, on his open palm, by the performer, it was an easy matter to let the watch slip through into the hand. The other hand (the left) then advanced the hat, mouth down, (with the thumb above and fingers below the brim), and brought it over the handkerchief. Under cover of the hat, the right hand transferred the watch to the extended fingers of the left, which forthwith closed upon it, and again

removed the hat, the folded handkerchief being replaced, as I have stated, upon the table.

The usual *dénoûment* of the trick in Professor Taylor's hands was as follows :—He had ready upon the *servante* a new half-quartern loaf of household bread (the ordinary square shape) wrapped in white paper, with a slit made therein on the side towards the performer. This was again enveloped in a handkerchief, of which three corners were tied together over the top of the loaf, the remaining corner hanging loose. The performer having gained possession of the watch, thrust it through the slit in the paper into the crumb of the loaf, and “loaded” this latter into the hat. The loaf was brought out of the hat with the four corners of the handkerchief together, as if *all* were tied, and a great parade was made of untying them. The paper was next removed, with due precaution that the slit should not be noticed ; and the loaf being then torn asunder, the watch was found imbedded therein. The handkerchief in which it was originally wrapped, being shaken out, was of course found empty.

While on the subject of watch-tricks, I must not omit to notice an ingenious little piece of apparatus, known, from the performer who introduced it, as Devono's Watch-bag. This is a long narrow bag, say fifteen inches by six, of alpaca, or some similar material. It is divided into two compartments by a longitudinal partition, one of such compartments (which we will call *a*) extending to the bottom of the bag ; the other (which we will call *b*) sewn across, so as to terminate half-way down. This latter has double sides extending to within an inch or so of the

bottom, so as to form an inverted "pocket" all round, after the manner of the Japanese egg-bag, described at p. 326 of *Modern Magic*. The lower edges of this pocket are slightly drawn together by a piece of cord elastic, forming a sort of funnel, through which any small article can pass readily in; though it cannot easily fall out again. Two little brown-holland bags, two and a half inches square, after the fashion of the "cash" bags used by bankers, complete the apparatus. One of these, wherein is placed a dummy watch (whole or in pieces) is beforehand placed at the bottom of the compartment *a*. A watch having been borrowed, is placed for safe-keeping in the second little bag, and this for greater safety in the long bag, the performer taking care however so to hold the opening, that it shall drop into compartment *b*. It passes through the funnel-shaped opening formed by the elastic, and then stops half-way down the length of the bag, though the spectators naturally suppose that it has gone to the bottom—an impression which the performer promotes by grasping the bag by the centre and swinging it so as to call attention to the dummy watch (which the audience take to be the same) at the bottom. Listening, through the bag, to hear it tick, he finds, to his pretended surprise, that there is no sound. "Hallo!" he says, "it has stopped. Are you quite sure it was going when you lent it to me?" The owner assuring him that it was, he remarks, "Anyhow, we'll soon start it again," and forthwith begins to bang the bag violently against the floor or table. The real watch, meanwhile, is quite safe from injury, being shielded by the hand which grasps the bag. After a sufficient amount of pounding, the performer thinks he

may as well see "how the watch is by this time," and forthwith inverting the bag lets it (apparently) slide out into his hand. What really comes out is the little bag with the dummy from the compartment *a*; the other, containing the borrowed watch, being intercepted by the "pocket" arrangement of compartment *b*, and remaining in the bag, to be carried off by the assistant and dealt with at pleasure.

The chief drawback to this ingenious little bag is that it is too obviously made for the purpose of the trick, and will naturally rest under suspicion of being contrived to effect a secret substitution. The same effect may be produced in a simpler and better form, as follows :—

Take a lady's stocking, of black cashmere or merino (not too thin), and sew a little pocket, large enough to contain a watch, just within the opening at top. The stocking, thus prepared, is rolled up into a ball, and tucked under the performer's vest. When required for use, it is palmed, and produced from a gentleman's breast-pocket, out of a borrowed hat, or the like. The victim naturally comes in for a little chaff for carrying such an article about with him, and the stocking is thrown carelessly on the table, or over the back of a chair. When, presently, a watch is borrowed, the performer bethinks himself as to what he shall do for its safe-keeping. At first he proposes to wrap it up in a handkerchief, but afterwards decides, as a still better plan, to place it in the stocking. Meanwhile he has taken from a *pochette*, or elsewhere, a dummy watch, which he palms in (say) the left hand. With this same hand, he grasps the stocking by the top (thus bringing the dummy watch inside) and holds it open for the reception of the bor-

rowed article. So it appears, at any rate, to the audience, but in reality, with a couple of fingers of this same hand, he holds open the little pocket, and when, a moment later, he (apparently) drops the watch into the stocking, it is into the little pocket that it goes, the dummy at the same moment being allowed to slip from the fingers and travel down into the toe. The spectators are satisfied that there is "no deception," for they see its downward progress. Grasping the top of the stocking with the opposite hand, and thereby leaving the watch in the hand which first held it (for it instantly slides out of the shallow pocket), he begins a few observations, say, as to the best method of regulating watches ; and, as if in absence of mind, begins to swing the stocking round and round in circles, bringing the toe end, with the dummy watch, "thwack" down upon a table or chair. The watch now is presumably smashed, and from this point the trick proceeds at the pleasure of the performer.

It will be seen that the "stocking" has many advantages over the Devono bag. It is simpler in construction ; it causes a little fun when produced ; it is less suggestive of special adaptation for the purpose of the trick ; and lastly, it leaves the watch in the possession of the performer, without the aid of an assistant, or the necessity of leaving the stage.

THE WANDERING RING.

A ring, shown in one hand, forthwith passes to the other.

The effect of this capital and little known trick is as follows. The performer borrows a ring and a couple of

pocket-handkerchiefs. He takes the ring between the fingers and thumb of the left hand, then closes the hand, and asks some one to cover it completely over with one of the borrowed handkerchiefs. This is done, the handkerchief being secured round the wrist with a piece of string or ribbon. A second person is now asked to tie up the right hand in like manner. This done, the performer announces that the borrowed ring, just seen in the left hand, will forthwith pass to the right, and enquires on which finger of the latter the audience would wish it to appear. The choice having been made, the hands are uncovered. The left hand is empty; and on the chosen finger of the right is found the ring.

This surprising effect depends mainly upon an ingenious little piece of apparatus, resembling in principle the familiar self-coiling measuring tape. A piece of silk cord, some four feet six in length, is coiled on a drum within a cylindrical box or case (Fig. 60). The cord may at pleasure be drawn out to its full length and so remains, until a little stud (on the side not visible in the diagram) is pressed, when it is drawn back again by the action of a watch-barrel within. On the free end of the cord is a little hook, as shown in the figure, and on one side of the box is a pin, after the fashion of a brooch-pin. The apparatus is attached by means of the pin to the right leg of the performer's trouser, masked by the coat-tail, and just level, in point of height, with the position of the right hand, as it falls by the side. It is so fixed that the opening through which the

FIG. 60.



cord passes shall be turned to the left side. The cord is now drawn out to its full length, and passed, behind the back of the performer, down his left sleeve, where the hook is secured by slipping it over the edge of the shirt-cuff.

The performer is now ready to perform the trick. Advancing to the audience, he asks the loan of a gentleman's ring, the more distinctive in appearance the better. Having obtained it, he asks the further loan of two pocket-handkerchiefs, and while they are being furnished, or while making some remark about the peculiarities of the ring, he manages to slip the hook over the latter. Holding it between the first finger and thumb, the palm downward, he asks some one to cover the hand with the handkerchief, and tie it securely round the wrist. The back of the hand being upwards, the hook and cord are of course invisible to the spectators. As he holds forward his hand to be covered by the handkerchief, he drops the right hand to his side and presses the little stud; simultaneously closing the left hand, and releasing the ring, which flies up the sleeve. The spectators believe that it is still in the closed hand, which is forthwith tied up in the handkerchief. The performer affects great anxiety that this should be securely done. The general attention is naturally drawn to the operation, and meanwhile, the ring is being drawn up the sleeve and behind the back of the performer (who can assist the pull, if need be, with his right hand) until it finally rests against the "pull" apparatus. The performer disengages it from the hook, and secures it between the second and third fingers of the right hand. The process of tying the handkerchief gives ample time for this. So soon as it is finished, he picks up the second handkerchief with the

hand that holds the ring, and says, "Now, sir, be kind enough to secure the other hand in the same manner." He closes the hand, and the handkerchief is tied over it.

The trick is now done. The enquiry as to which finger of the right hand the ring shall appear upon is a mere bit of "patter," for as the ring is already in his hand, and the hand is covered by the handkerchief, he has only to slip it over the finger selected.

As thus described, the trick seems, and indeed is, simple enough, but I know of few that are more astonishing in effect. Even experts in conjuring, if not familiar with the *modus operandi*, will be found as much puzzled by it as the veriest outsider.

VERBECK'S WEDDING-RING TRICK.

The effect of this very pretty trick is as follows :—

The performer borrows a wedding-ring ; also a programme ; and invites one of the company to assist him on the platform. He asks permission to mark the ring, which being granted, he proceeds to mark it accordingly, with a hammer. When the ring is battered out of all shape, he asks his volunteer assistant to place it on the borrowed programme, which he offers for that purpose. He holds it with the fingers below, and thumb above, and secures the ring, when placed on the programme, with his thumb.

He then begins, using the one hand only, to crumple up the programme with the ring within it, at the same time announcing that he is about to convert the programme into four envelopes, in the innermost of which will be found the ring. Having finally crushed and crumpled it into a compact packet, he hands it to his volunteer assistant and

makes believe to seal it (in four places) with a stick of sealing-wax (cold) and a few flourishes of the wand. The assistant is then asked to unfold the paper. On doing so, he finds that what he actually holds is a sealed envelope, made apparently out of the borrowed programme. This being opened, a smaller envelope, also sealed, is found ; and within this another, and another. In the last is found the ring, restored.

The performer is about to hand it back to the owner, but first casually asks the gentleman who has assisted him if he saw "how it was done." The reply being in the negative, he offers to show him, and repeats the process, using the ring just "restored," and a second programme. Again the programme is transformed into a set of four envelopes, one within the other ; and in the innermost is found the ring, which is handed back to the owner, and duly identified. The performer picks up the torn envelopes and crumples them in his hand. When they are re-opened, they are no longer envelopes, but an ordinary programme, as at first.

This trick depends, as the experienced reader will doubtless already have suspected, on a series of adroit substitutions. The preparations for the trick consist, apart from the sealing-wax and the hammer, of two dummy rings, and two sets of envelopes, made of old programmes. One set is duly sealed, and contains one of the dummy rings. It is then folded into a small packet, and concealed about the person of the performer, who also has about him the second dummy ring, and a programme crumpled into a ball. The second set of envelopes is kept open behind the scenes, in readiness for use. The sealing-wax is placed on

a table at one side of the stage, and the hammer on a table at the other side. Each of such tables is placed against the side-scene, in which there is a small opening just above the level of the table, enabling a concealed assistant to remove or place any small object on the table; a flower or vase on the table screening the operation from the spectators.

These preliminary arrangements duly understood, the working of the trick will be intelligible enough, though it will be by no means such a matter of course for the aspirant to execute it with the neatness and finish that characterise M. Verbeck's performance. The genuine ring, which we will call *a*, when borrowed is at once exchanged for the substitute (which we will call *b*). The performer, having obtained leave to mark it, steps to the side-table to pick up his hammer; and in so doing leaves *a* on the table. This is forthwith secured by his assistant behind the scenes, who places it in the innermost of the *second* set of envelopes, seals them up, folds them into a packet, goes round behind, and places it in readiness on the table at the opposite side of the stage (whereon the stick of sealing-wax is already lying).

The performer meanwhile has doubled up ring *b* with the hammer, or got his volunteer assistant to do so. Borrowing a programme, he holds it as already described, thumb above, fingers below, and asks him to place the battered ring upon it. Under this programme, in the curve of the fingers, lies the made-up packet of envelopes containing the second dummy ring (*c*). Crumpling the programme into a somewhat similar shape, and continuing the motion, he makes the two packets change places in the hand, and

professedly giving to his volunteer assistant the programme he has just rolled up, really gives him the packet of envelopes with *c*. Stepping to the second side-table for the supposed purpose of picking up the sealing-wax, he gets rid of the packet left in his hand, and picks up in its place, and palms, the packet of envelopes with the real ring, *a*. The supposed sealing with the wax and wand is mere make-believe, being only introduced in order to make a pretext for going to the table. The envelopes are in due course opened, and the ring (*c*) is found therein. The spectators at large believe that it is the borrowed ring, but the owner would of course speedily detect the substitution; hence the necessity for working the trick over again, which puts all straight. The dummy *c* is now smashed up with the hammer, wrapped up as in the former case, and crumpled up, with a fresh programme, in the hand of the performer. The substitution is made as before, but this time no journey to the side-table is necessary, and the packet substituted is that containing the genuine ring, *a*, which is identified in due course.

While this last matter is in progress, and popular attention directed accordingly, the performer gets into his hand, and palms, his reserve crumpled programme. The envelopes are picked up, crushed in the hand as before; the same substitution is made; and when the supposed envelopes are unfolded a programme (presumably the borrowed programme) is found to have taken their place.

CHAPTER XI.

TRICKS WITH HANDKERCHIEFS.

THE item with which I shall commence this chapter is rather a puzzle than a trick. The problem is as follows :— Required, to take a handkerchief by opposite ends, one in each hand, and without letting go of either end, to tie a knot on the centre. There is no subterfuge in the matter. The knot must not be on a loop or double fold, but fairly tied on the straight run of the handkerchief.

The solution lies, as the reader may probably have surmised, in the way in which the handkerchief is originally seized. The performer should in the first place lay the handkerchief, twisted ropewise, on the table before him. He must then fold his arms, so that the hands *cross*, the right hand coming out above, and the left hand below. Retaining this position, he must so bend his body as to enable him to catch hold of the two ends of the handkerchief, one with each hand, as shown in Fig. 61. If the arms be then drawn apart, a knot will be produced on the centre of the handkerchief, as in Fig. 62.

Of a kindred nature, but more magical in effect, is—

THE INSTANTANEOUS KNOT.

The performer in this case takes the handkerchief, a borrowed one of small size, by two opposite corners, one in each hand and rolls it into a loose “rope.” Remarking

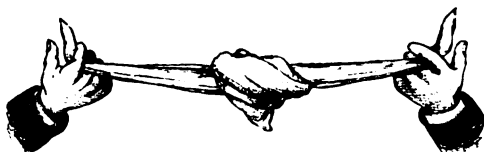
that by merely blowing on its centre he can produce a magical knot upon it, he blows upon it accordingly. There

FIG. 61.



is an almost imperceptible wave of movement along the handkerchief, and instantly a large knot appears on its centre, as shown in Fig. 62.

FIG. 62.



This effect also depends mainly on the manner in which the handkerchief is held, though a good deal of practice will be necessary before the tying movement will be as invisible as above described. The handkerchief is taken

as shown in Fig. 63. On a casual examination it might seem that both ends are held in the same manner, but such is not the case. Each end is held between the first and

FIG. 63.



second fingers, but in the case of the right hand the end *b* passes in front of the second, third, and fourth fingers, and thence to the back of the hand. The end *a*, held in the left hand, passes *behind* the second, third, and fourth fingers,

FIG. 64.



and thence, between the first and second fingers, to the front of the hand.

Such is the position in which the handkerchief is first shown. In the act of blowing, the performer swiftly brings

the hands together, and separates them again. The act takes but a moment, but in that moment the trick is done. As the hands approach each other the performer slips the thumb of the right hand under the handkerchief, and brings it opposite the middle finger, at the same time turning the hand slightly over. The thumb of the left hand in like manner approaches the middle finger of that hand. The position of the hands, when the two come together, is therefore as shown in Fig. 64, the end *b* of the handkerchief falling naturally into the forceps formed by the thumb and middle finger of the left hand, and the end *a* falling in like manner between the thumb and middle finger of the right hand. The thumb and finger in each case nip the handkerchief. The hands are drawn rapidly apart, and the knot is formed.

Another very pretty and effective sleight is that of—

THE STRETCHED HANDKERCHIEF.

The performer having borrowed a handkerchief for the purpose of some trick, finds, or pretends to find, that it is not quite large enough. He makes a show of being about to return it, and to borrow another, but changes his mind, and says he will make it do, if the owner will not object to his making it "a little larger." Permission having been granted, he takes it by two opposite corners, twists it ropewise, and presently begins, with much affectation of stretching, to pull it out longer. Strange to say, its length is actually seen to increase inch by inch, until it is some forty or fifty per cent. greater than it was at first.

This very effective illusion rests upon an extremely

slight foundation. Few people realise how long even a comparatively small handkerchief is *diagonally*. Readers acquainted with the 47th proposition of Euclid will be able to work out the proportion for themselves, but we may state, by way of illustration, that a handkerchief twenty-four inches square, measures, when merely laid flat, two feet ten inches across its diagonal, and that this length may, by stretching, be increased to over three feet. In taking up and twisting the handkerchief, the performer manages to gather up a few inches of "slack" into each hand, though if this is deftly done, not one in ten of the audience will suspect that the handkerchief is not already stretched to its full length. He throws the handkerchief over and over with a sort of skipping-rope movement, thereby twisting it into a loose wisp, at the same time releasing little by little the reserve portion in his hands. To the eye of the spectator it seems that the handkerchief is growing longer and longer, the elongation only terminating, apparently, when it has reached the full stretch of the performer's arms.

The performer should make a pretence of great exertion, as if the handkerchief were really stretched by strong muscular effort. Further, however much of the slack of the handkerchief be gathered up in the hands, the extreme corners should always remain visible; this being accepted as a proof, by the uninitiated, that the whole of the handkerchief is seen.

TO "VANISH" A HANDKERCHIEF. (*Sundry methods.*)

There are numerous ways of causing the sudden disappearance of a handkerchief, some by pure sleight of hand, others by means of mechanical aids.

Nothing is more effective, if the handkerchief be small enough, than simply palming, the handkerchief being rapidly rolled between the hands into a compact ball, "passed" professedly from right to left, but really retained in the right hand, either in the hollow of the palm, or clipped against the lower joints of the second and third fingers, whence it can be reproduced at pleasure.

Some little practice is needed to roll the handkerchief into a compact ball, which shall be manageable in use, and shall not expand and show loose corners at an inconvenient moment. The chief point is to take care that three of the corners are folded into the centre at a comparative early stage, when the fourth acts as a wrapper for the rest, and keeps all snug. I have known performers have a small pin stuck in the vest, and in the course of their preliminary manipulations transfer this to one corner of the handkerchief. This corner is the last to be folded, and the pin thrust into the ball, makes all secure. This, however, is an expedient which should be quite unnecessary to a first-rate palmer; and it is open to objection as tending to impede the reproduction of the handkerchief, a good deal of the effectiveness of such reproduction (if produced from the hand itself) depending upon its rapid unfolding, the sudden increase of its apparent bulk rendering it apparently impossible that it could have been concealed in the hand. To facilitate such rapidity of reproduction, it is well to tuck the last corner, with the extreme angle first doubled down, between the first and second fingers. When it is desired to reproduce the handkerchief, a slight relaxation of pressure, accompanied by a quick jerk, at once casts it loose again, all but the corner nipped between the fingers as above.

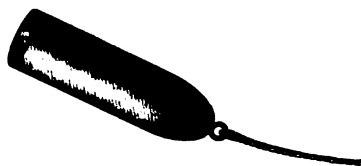
If the handkerchief to be dealt with be silk, and the performer's own property, as in the case of several of the tricks described in this chapter, it is a good plan to have a few swan-shot sewn into the corner to be retained. The fingers "bite" on the little excrescence thus created, while the smooth surface of the silk alone would give them little or no hold.

Another "vanish" for a handkerchief is as follows. The performer, standing three-quarter-face to the audience, with his right side toward them, takes the handkerchief in the right hand, and with it makes a quick "down-and-up" movement, as if throwing it to the ceiling. Meanwhile, the left arm crosses behind the body, and the left hand takes the handkerchief from the right as it reaches the lowest point, and slips it into a pocket. The right hand makes its upward movement empty, the effect being as if the handkerchief, thrown upward, had vanished into space. I have seen this sleight executed by a French artist with singularly illusive effect, but have never met with it among English conjurers.

Passing to methods involving the use of mechanical aids, one of the most perfect is by means of the apparatus known as the "Buatier pull," after the ingenious performer to whom the craft is indebted for its invention. As applied to handkerchiefs, it consists of a cylindrical tin cup (Fig. 65), 1 to $1\frac{1}{4}$ inch in diameter, and $2\frac{1}{2}$ to 3 in length, tapering at the closed end, and attached by such closed end to a silk cord, which passes up (say) the left sleeve, behind the back, and down the opposite sleeve of the performer, where it is made fast to the right wrist. The

length of the cord is so adjusted that when the arms hang down at full length by the sides of the body, the tin cup lies about half-way up the left fore-arm, though by

FIG. 65.



bending the arms, and so slackening the cord, it may be brought into the hand at pleasure. When it is desired to use the Buatier "fake" to cause the disappearance of a handkerchief, the cup is got into the hand and palmed, the performer standing (in the case supposed of the cup being in the *left* sleeve) with his left side toward the audience. Taking the handkerchief, he begins apparently to rub it between his hands, gradually working it, by means of the second finger of the more remote hand, into the cup, calling attention the while to its gradual disappearance. When the whole of the handkerchief is safely stowed within the cup, he gives a forward lunge with both arms, and at the same time relaxes his hold on the cup. The extension "pulls" the cord, and the cup is drawn up the sleeve, enabling the performer to show both hands completely empty.

The cup may be placed within either the right or left sleeve, as may best suit the personal idiosyncracies of the performer; and may vary in shape or size, according to the object for which it is intended to be used. It is employed by its accomplished inventor (among other purposes) to

cause the disappearance of a canary-bird. The bird feels, probably, as though he were a passenger on the Gower Street section of the Metropolitan Railway, but sustains no injury by reason of the process, and possibly, after he has undergone the experience a sufficient number of times, "custom," as Horatio says of the occupation of the grave-digger, "doth make it in him a property of easiness."

It is a curious fact, and illustrates the proverbial irony of fate, that one of the latest and most artistic of conjuring devices should be a practical realisation of the "up his sleeve" theory, which has in all ages been accepted by the vulgar as the explanation of the great bulk of magical disappearances, though in ninety-nine cases out of a hundred the sleeve had absolutely nothing to do with the matter. Thus "the whirligig of Time brings in his revenges." The innocent sleeve, unjustly credited with a thousand uncommitted sins, has at length turned upon its maligners, and no doubt laughs in itself to think how neatly it outwits them.

Here, however, readers who have seen M. Buatier's performances may interpose an objection. "But surely," such a reader may exclaim, "I have seen Buatier vanish a handkerchief with his arms bared to the elbow. What becomes of the sleeve theory in that case?" Ingenuous reader, there are many roads that lead to Rome, and more ways of killing a dog than *sus. per coll.* The aim of every true conjurer is to be able to produce the same trick by several different methods, so that, if foiled or suspected in the use of one of them, he may be able to fall back upon another.

To produce the "bare-armed" vanish, the tin cup is

again called into requisition, but in a different way. The cord is in this case a piece of stout elastic, and passes through a small ring sewn to (say) the left armhole of the performer's vest. Thence it passes behind his back (within the vest), and round his waist on the opposite side, being finally looped over the central button of the waistband of his trousers. The length is so arranged that the cup shall be drawn close up to the armhole, with a fairly strong amount of tension, though it can be drawn out at pleasure to a distance of some eighteen or twenty inches from the body. The use of so long a piece of elastic (some three feet) is expressly designed to allow of free extension in this manner.

When the performer desires to use the apparatus, he takes an opportunity, in turning to his table, or the like, to get the cup into his hand. This done, the rest is easy. The handkerchief is worked into the cup as described in the case of the "sleeve fake." When it is fairly home, the performer makes a forward and backward movement of the hands, and simultaneously with the latter relaxes his hold of the cup ; which forthwith flies under the lappel of the coat, and up to the armhole, where it rests effectually concealed.

The exact shape of the apparatus is a matter of taste. Its original shape was that of a tube, open at one end, as described for the sleeve ; but it is also made pear-shaped, with the opening (oval) at one side. The latter is, I think, in this case, the preferable pattern.

In order to facilitate the getting of the cup into the hand, I have found the following a useful plan :—Firmly sewn to the bottom of the vest, at the point where the cotton back-

ing joins the cloth, I have a lady's black dress-hook, fixed point downwards, and slightly sloping towards the centre of the body. The cup is beforehand drawn down to this point, and the elastic slipped under the hook. The cup is thus held perfectly secure, and in a very get-at-able position, while the mere downward pressure of the hand, in the act of palming it, instantly releases it from the hook.

There is yet another bare-armed "vanish" for which conjurers are mainly indebted to the fertile brain of Buatier de Kolta. Readers of *Modern Magic* will remember a piece of apparatus known as the "hand-box" (p. 263). For the benefit of those who may not have the description at hand I may state that it was a little tin box in the shape of the heel of a boot, with the straight side open, and having riveted to one side of it a broad short piece of spring, by means of which it could be clipped on to the loose skin at the fork of the thumb, and so attached to the hand. The improved hand-box, as used by Buatier (Fig. 66), is of cardboard covered with leather (a material gain in point of lightness), and considerably smaller than its predecessor, its greatest diameter being two inches, and its depth from back to front seven-eighths of an inch only. The "clip" is dispensed with, being replaced by a dab of soft wax, of good adhesive quality, on each of the flat sides of the box.

FIG. 66.



To illustrate the capabilities of this apparatus, I cannot do better than describe one of M. Buatier's most popular sleight-of-hand feats, which we may entitle—

THE DISSOLVING HANDKERCHIEFS.

The performer exhibits two handkerchiefs of very soft silk, one red, one blue, and in size about fourteen inches square. Having shown that they are free from any special preparation, he throws them side by side over the back of a chair, and next calls attention to an ordinary soup-plate, which he ultimately lays mouth downwards on a table, first spreading a newspaper beneath it to exclude the idea of any assistance from below. In the act of turning down the plate, he secretly introduces beneath it a couple of duplicate handkerchiefs, rolled up into a very small compass, which were beforehand placed in readiness under his waistband. He announces that he proposes to pass the two handkerchiefs he has shown under the inverted plate, and asks whether he shall do so "visibly" or "invisibly." Whatever the reply, the procedure is the same. Turning up his sleeve to the elbow, and incidentally showing that his hands are empty, he takes one of the handkerchiefs from the back of the chair, and with it the little cardboard box, which, unknown to the audience, is stuck, by means of the wax, to the upper edge of the chair-back, the depth of the woodwork (three to four inches) effectually screening it from observation.

Standing with his right side to the audience, and holding box and handkerchief between his palms, he begins to work the handkerchief into the box, calling attention to its gradual disappearance. So soon as it is fairly in he thrusts two fingers of the hand nearest the audience into the mouth of the box, and with their aid transfers it to the back of the opposite hand, to which a good squeeze compels it to adhere. Showing, with a careless gesture, that the

handkerchief has completely disappeared, and that there is nothing in either hand, he steps up to the chair, and with the right hand takes the second handkerchief, and throws it over the other hand. This makes all safe, for the handkerchief just picked up falls over and conceals the hand-box. He rubs this second handkerchief between his hands, under cover of so doing again getting the box between the palms, and working the handkerchief within it. He does not this time pass the box to the back of the left hand, but simply palms it in the right. From the position in which he stands, the audience see the back only of this hand, but the hands having been shown (so far as the palms are concerned) unmistakably empty on the first occasion, it never strikes any one that they may now be otherwise, or that the omission to show the inside of both hands is intentional. The performer does not allow them too much time to think over the matter, but at once turns up the soup-plate and shows the duplicate handkerchiefs. These, when picked up again, serve to mask the presence of the hidden box in the right hand until it can be conveniently got rid of.

The above description will enable the reader to comprehend the *modus operandi* of the trick, but conveys only a faint idea of its illusive effect, the impression on the mind of the ordinary spectator being that he sees the handkerchiefs visibly dematerialize themselves between the hands of the performer. Their re-appearance under the plate is a less striking phenomenon, but, given that the handkerchief just shown has really melted into thin air, it is taken for granted by the uninitiated, on the *post hoc*,

propter hoc principle, that those subsequently produced from the plate must be the same.

The same feat is sometimes performed with the aid of a mechanical plate. The plate has in this case a false bottom of tin or pasteboard, japped on the one side to match the pattern of the plate, and covered on the other with newspaper. The dummy handkerchiefs are in this case laid beforehand in the plate, with the false bottom on the top of them. When the plate is inverted on the table, the false bottom falls out, and releases the handkerchiefs, the correspondence of its reverse side with the piece of newspaper already lying on the table rendering it practically invisible. To an expert palmer, however, the use of such an appliance is a needless complication.

THE TWO DECANTERS AND THE FLYING HANDKERCHIEF.

Another favourite feat of M. Buatier is that of making a silk handkerchief "pass" from a decanter held in the hand of the performer into another standing on a table at a considerable distance.

The decanters to be used are first exhibited. They are of "pint" size or thereabouts, and of the round-bellied kind generally used as water-carafes. They have tolerably wide necks, and no stoppers. Having submitted them to inspection, the performer borrows a handkerchief, and taking one of the decanters by the neck, asks a spectator to tie the handkerchief over it. The bottle being held upside down, the handkerchief is thrown over it, and tied round the neck. This done, it is placed upon a table, where it remains till the conclusion of the trick.

The performer then takes a small silk handkerchief, and with the aid of his wand, thrusts it down into the second decanter, wherein it remains visible, the bottle not being covered in any way. Taking this by the neck, and standing sideways to the audience, with his face turned towards the covered decanter on the table, he says, "One, two, three!" at the same time waving his arm up and down pump-handle fashion. At the word "three" the handkerchief, which has remained visible up to that moment, vanishes from the decanter which he holds; and on the second decanter being uncovered, the missing article is found to have transferred itself therein.

So much for the effect of the trick. Now for the solution, which, as usual, is simple enough when you know "how it's done."

Under cover of the wrapping-up of the first decanter, the performer loads into the neck a duplicate silk handkerchief, which he holds palmed in readiness for that purpose. After showing round the second decanter and handkerchief, he secretly attaches the latter by its centre to a little hook, which in turn is attached to a silk cord, coming down his right sleeve. The cord in question passes across the body and out through the left arm-hole of the vest, terminating in a loop which hangs down beside the performer's waist, at his left side. The attachment duly made, he proceeds to thrust the handkerchief into the visible decanter, pushing it down with his wand as above described; then grasps the bottle by the neck and begins the up-and-down movement. All eyes being fixed on the bottle, it becomes an easy matter to slip the left thumb into the loop of the cord. At the word "three" he gives

a smart downward pull, which draws the handkerchief out of the decanter and up the sleeve. The decanter is now free, and may be handed for examination; and on uncovering the second decanter, the duplicate is found therein.

The movement of the handkerchief, when withdrawn from the decanter, is so rapid that the eye cannot follow it, and though an acute person may suspect, he cannot claim to have actually seen the manner of its disappearance.

MULTIPLICATION OF HANDKERCHIEFS. (*A silk handkerchief made into two or more.*)

Silk handkerchiefs, particularly if thin and of small size, lend themselves with peculiar facility to the arts of the conjurer, their soft texture admitting of their being packed into almost incredibly small dimensions. It is an easy matter for an expert performer to turn one into two, or two into three, by the simple expedient of having the supplementary handkerchiefs palmed beforehand. The performer cannot, however, in this case show his hands empty, and the omission to do so naturally deprives the trick of much of its magical effect. To enable him to show the hands up to the last moment, sundry mechanical aids have been devised. One of these takes the shape of a little bottle, say three inches high by one and a half in diameter, of coloured glass, and professedly designed to contain some mysterious essence. As a matter of fact, it really contains about a thimbleful of *eau de Cologne*, its liquid-holding capacity terminating at a false bottom half an inch or so below the neck. From this point downwards the space is clear, the bottle forming in fact a mere tube or cylindrical case open at bottom. Within this is inserted

a silk handkerchief, a duplicate in colour and size of the one intended to be multiplied.

When about to exhibit the trick, the performer calls attention to the little silk handkerchief he holds, allowing it to be freely handled and seen to be one only. This done, he throws it over the open left hand. Continuing his patter, he takes in the opposite hand the little bottle, which he states to contain a volatile essence having the extraordinary property of doubling any article to which it is applied. To illustrate his assertion he removes the cork or stopper, for greater convenience transferring the bottle for a moment to the hand that holds the handkerchief. Laying the cork on the table, he again takes the bottle in the right hand, and at once proceeds to pour some of the perfume on the handkerchief. Meanwhile, however, during the momentary sojourn of the bottle in the left hand, the thumb and second finger of that hand, (through the visible handkerchief) nip the duplicate concealed within, and the act of taking the bottle in the other hand draws out this duplicate, and leaves it in the hollow of the hand which holds the visible handkerchief. A few drops of the perfume having been poured thereon the performer replaces the bottle on the table, brings the hands together, and begins to rub the handkerchiefs, showing, after a proper interval, that the one first seen has now become two.

The precise shape and kind of bottle used is a matter of taste. I have seen a very good one manufactured from an ordinary *eau de Cologne* bottle. The bottom was, in this case, left undisturbed, the necessary opening being made by cutting out one of the flat sides. The paper label, extending nearly round the remaining sides, masked the

presence of the concealed handkerchief, while a piece of glass, cemented in a little below the neck, gave the bottle the necessary fluid-holding capacity.

Another little apparatus for multiplying a handkerchief figures in the trick known as—

RED, WHITE AND BLUE.

This is an illusion of French origin. The performer shows a little handkerchief of white silk ; waves it between his hands, and it presently becomes two, one white, one red. Again he waves these about, and in due time the two become three, a blue handkerchief making its appearance, and completing the tricolour.

FIG. 67.



The apparatus used is a modification of that described at p. 210. It consists of a japanned tin tube three inches in length by one and a quarter in diameter, open at each end, and pivoted on its centre between the arms of a metal fork, as shown in Fig. 67, so that either end of the tube may be brought outermost at pleasure. In the one end is packed a red silk handkerchief, and in the other a blue one. Thus arranged it is attached to a "pull," and lies in the left sleeve of the performer, after the manner described at pp. 209, 210.

While calling attention to the white handkerchief in the right hand, the performer gets down the apparatus into the left ; then brings the two hands together, and waving the

visible handkerchief up and down to cover his manipulations, draws the red handkerchief between the hands, and allows the apparatus to recede into the sleeve again. Continuing the movement, he gradually brings the red handkerchief into view, and finally exhibits the two, side by side, in the right hand. While the general attention is still engrossed by the unexpected appearance of the red handkerchief, he again gets the apparatus into the left hand, and in bringing the hands together causes the tube to revolve on the pivot, bringing the opposite end outermost. He now begins the production of the blue handkerchief, working it gradually out between the two already in the hand, with very pretty effect. As soon as it is fairly clear, a forward thrust of the arms again causes the apparatus to recede up the sleeve, the three handkerchiefs hang side by side in the hand, and the tricolour is formed.

A further and very telling effect may be produced by having in readiness under the vest, neatly rolled up, a small silk flag of the same colours. The third handkerchief having been produced in due course, the flag is palmed. The three handkerchiefs are rolled up and rubbed between the hands, the change is made, and the flag unfolded in their place, its development giving ample opportunity to get rid of the handkerchiefs, under the vest or otherwise.

THE VANISHING POCKET-HANDKERCHIEF FOUND IN A CANDLE. (*New Method.*)

The original method (Robert-Houdin's) of performing this feat will be found described in *Modern Magic*, p. 470, The performer having borrowed a lady's handkerchief, asks some gentleman of the company whether he thinks that he

can set fire to it. The gentleman opining that he could if he tried, the performer retires to fetch a light for that purpose, meanwhile spreading the handkerchief (really a substitute) on a small round table. Returning with a lighted candle he hands it to the gentleman, inviting him to put the matter to the test. But no sooner does he approach the table than the handkerchief vanishes (drawn down through a trap in the table-top). The candle is broken in half, and within it is found the borrowed article.

The trick is one for which I have always had a special fancy, but the fact that the performer had to fetch the candle *after* borrowing the handkerchief seemed to me a weak point, as also the need of a special table. After a good deal of cogitation I remodelled the illusion in the form I am about to describe, in which form it is now obtainable at most of the leading conjuring depôts. The reader will judge for himself how far my alterations may claim to be improvements.

Two candles are used, and are placed on the table before the entertainment commences. If the trick is to come on early in the programme they may be already lighted; in any case they should be lighted prior to the commencement of the trick.

The performer begins by requesting the loan of a very small handkerchief. Such a handkerchief being handed to him, he holds it up beside one of the candles, as if comparing their respective sizes. Professing to find that, small though it be, it is still too large for his purpose, he asks the owner if she has any objection to his making it a little smaller. Permission being granted, he takes it between his hands and begins to wave it up and down.

After continuing this movement for a few moments he spreads the handkerchief out, when it is found to have grown materially smaller, being now only some nine or ten inches square. Still he is not content, declaring that it must be smaller yet before he can use it as he intends. Accordingly he recommences the waving movement, and a moment after shows that the handkerchief has become a mere doll's *mouchoir*, four inches square.

He now states that it is his intention to pass the handkerchief into one of the two candles on the table, and invites the audience to decide which of them it shall be. No equivoue is employed, the audience being allowed free choice of either candle at pleasure. The selection having been made, he takes the miniature handkerchief on the end of his wand, and holds it over the flame of the chosen candle. There is a sudden "flash," and the handkerchief disappears. The performer blows out the candle, and breaks it in half, inviting the owner herself to draw out the borrowed handkerchief (now restored to its original size) from the interior, which is done accordingly.

The main secret of the trick lies in the construction of the "candles." These are, in fact, tubes of thin sheet brass, one inch in diameter. Each is divided in the centre, the two portions fitting the one into the other like box and lid, though a very slight deflection from the straight line suffices to separate them. In the upper half of each a piece of real candle is inserted; being pushed up after each occasion of using to make good the portion consumed. The lower half is open throughout, but just below the point of junction a wire ring is soldered, forming a "stop," for a

purpose that will presently appear. The diagram marked *a* in Fig. 68 represents one of the candles, and Fig. 69 a section (full size) of the centre portion, showing the joint and stop. These are papered over in imitation of real candles, and inserted in candlesticks, in the ordinary manner.

FIG. 68.

FIG. 69.



a size as to be easily introduced into either of the candles from below, though the "stop" prevents its passing beyond the centre.

There is a small hole in the tapering end of the tube, through which is passed a piece of silk cord, secured by a knot within. The opposite end of the cord is attached to a piece of fairly strong elastic, and this again to a loop sewn outside the performer's vest, between his shoulders. The tube thus suspended is brought down the left sleeve, its lower extremity resting, when the arm is extended, some four inches above the edge of the coat-cuff. Within the tube are placed the two "diminishing" handkerchiefs, the little one in the centre of the other.

Thus provided, and the candles being duly lighted, the performer is ready to exhibit the trick. His request for a very small handkerchief is not, as might be supposed,

merely designed to form a pretext for the subsequent diminutions, but is founded on stern necessity, for unless the handkerchief be small and of fine texture it cannot be worked into the tube. I have a lively recollection of the agonies I underwent on a particular occasion when exhibiting this trick before a Sunday School audience. The juveniles were most obliging in proffering handkerchiefs for my use, but *such* handkerchiefs! Towels,—tablecloths,—coal-sacks would scarcely have been more unsuitable. At last a good little teacher produced a handkerchief that was not an outrage on a Christian nose, and the performance proceeded; but I shall never forget my sensations. In a drawing-room such a difficulty could not have arisen, but the incident was a warning, on which I have ever since acted, never to appear before an audience of the class referred to without being provided against a failure to borrow *any* article whatsoever (from half-crowns to tall hats) which may be essential to the success of the performance.

Having procured a handkerchief of the right description, the performer compares it, as already stated, with the size of the candle, holding it in his right hand, side by side therewith. His left hand, meanwhile, takes an easy and natural position on his left hip. This position, bending the arm, slackens the elastic and allows the tube to sink down into the left hand, which forthwith secures it. Professing to find the handkerchief too large, the performer brings the hands together in order to squeeze it smaller. To do this he makes a kneading movement with the fingers, at the same time gently waving the hands up and down, as already described. Under cover of these two movements, he draws the small handkerchiefs out of the tube, and works in the

borrowed handkerchief in their place. This done, he makes a forward "lunge" with the hands, thereby tautening the elastic, and at the same time releasing the tube, which flies up the sleeve. He continues the kneading movement a little longer, then spreads and displays the second handkerchief, the third (the very small one) lying hidden against the second joint of the middle finger. Recommencing the

FIG. 70.



waving motion, he gradually folds the visible handkerchief into a compact ball, which is nipped by a contraction of the second and third fingers, and shows the very small handkerchief in its place. The hand is held as shown in Fig. 70, in which position the doll's handkerchief, hanging down in front, effectually masks the presence of the larger one.*

Having reached this point, the performer transfers the

* The successive diminutions of the handkerchief are borrowed from a similar trick of Buatier de Kolta.

miniature handkerchief to the opposite hand, and advancing to offer it for inspection, gets rid of the larger one by slipping it under the vest or into a pocket. This done, he places the little handkerchief on the end of his wand, and holds it over the candle, when it vanishes as already described.

This last effect is attributable to the fact that the little handkerchief is what is known as a "flash" handkerchief, meaning that the fabric of which it is composed has been so treated with a mixture of nitric and sulphuric acid as to be converted, practically, into gun-cotton, which, when ignited in an open space does not explode, but flashes off harmlessly.* A handkerchief of this description, twelve inches square, or thereabouts, can be procured at any conjuring depôt, and will make up into half-a-dozen miniature handkerchiefs suitable for the purpose of the trick.†

* If the performer does not possess or does not care to use the flash handkerchief, a handkerchief of ordinary material may be used. It should in this case be rolled up, taken between the middle finger and thumb of the left hand, and thence apparently taken in the right, by means of the "tourniquet" (*Modern Magic*, p. 150); and from the right hand "passed" into the candle.

† A very moderate degree of heat suffices to ignite flash handkerchiefs, and hence are derived two or three methods of igniting them without any visible use of fire, the effect of the sudden flash being thereby greatly enhanced. One method is to use a glass rod, heated in the flame of a spirit lamp. Glass being a bad conductor of heat, one end of such a rod may be made quite hot enough to ignite a "flash" handkerchief, while the opposite end remains perfectly cool. (N.B. Take care which end you get hold of.)

Another plan is to moisten one corner of the handkerchief with gum, and sprinkle it with a mixture of chlorate of potass and pounded sugar. A handkerchief thus prepared may be flashed off by touching the corner with a glass rod dipped in sulphuric acid, or (holding it by the opposite corner), allowing it to touch a plate whereon a few drops of the same acid have been poured.

If the flash handkerchief has been neatly substituted for a borrowed handkerchief, the astonishment of the owner at seeing, as he supposes, his own *mouchoir* go off by spontaneous combustion, will be considerable.

The next stage of the trick is its most critical portion, but with skill and confidence the performer has nothing to fear. Standing beside the table, and indicating the candle with his right hand, he says, boldly :—" I have performed my undertaking, you see—I have passed the handkerchief into the candle. It is a perfectly easy matter, if you only

FIG. 71.



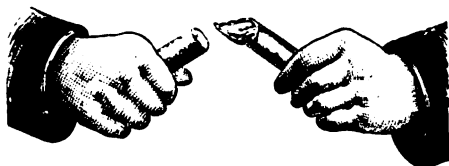
know how it's done. The real difficulty begins when you want to get it out again, which I never attempt if I can possibly help it. Perhaps, madam," (to the owner), "you will be satisfied if I give you the candle to take home with you. No? you must have the handkerchief back again! It's a strange thing, ladies and gentlemen. This is the eleven hundred and ninety-first time that I have asked ladies to take candle and all, and nobody has ever consented to do so yet. Well, madam, I am in your hands. If you

say you must have the handkerchief back again, I am bound to get it for you. Shall I take it out visibly or invisibly?"

As he speaks the last word, he blows out the candle, takes it, with the right hand, out of the candlestick, and thence transfers it to the left. The left hand, meanwhile, has regained possession of the tube in the sleeve, which, it will be remembered, contains the borrowed handkerchief. In the act of transferring the candle to this hand, the tube is passed up it from the lower end, after which it is held as in Fig. 71, of course with the *back* of the hand towards the spectators.

The answer to the last question is always "Visibly," for

FIG. 72.



if the process were invisible there would obviously be nothing to see. "Visibly?" says the performer. "By all means, if you prefer it. Madam, perhaps you will take the handkerchief yourself." As he speaks, he breaks the candle in half as shown in Fig. 72, offering the lower half to the lady, who draws out her property. Up to this point he has kept the tube in position by pressing the ball of the wrist against it; but he now relaxes the pressure, and the elastic again draws it up the sleeve. While general attention is drawn to the identification of the handkerchief, the performer bows and retires, carrying with him the broken

candle, and so securing it from inconvenient investigation, though if anyone were to examine it, they would not get very much nearer to the secret of the trick.

While upon the subject of handkerchiefs made to appear in candles, I may mention a mechanical candle (I believe of German origin), which is sometimes used for this purpose. This candle also is a metal tube, but in one piece, with an oval opening, two and a half inches long, in one side of it. This is placed in a mechanical candlestick, so arranged that the candle shall, on pressure by a piston in the performer's table (see *Modern Magic*, p. 447), make a semi-revolution.

The manner of its use is as follows :—A lady's handkerchief is borrowed, changed, and passed off, a substitute being left in view in its stead. Once behind the scenes, the original is inserted in the candle, which is then brought forward and placed on the performer's table, the opening being, of course, away from the audience. After appropriate patter, the performer places the visible handkerchief in a pistol, and fires at the candle. The assistant behind the scenes pulls a cord, the piston rises, and the candle flies round and exhibits the opening, with the handkerchief visible within.

The trick, as above described, is scarcely important enough to stand alone ; but, as an adjunct to some other feat in which a coloured silk handkerchief has been used, say M. Buatier's feat of the dissolving handkerchiefs, described at p. 214, it might be an effective addition ; and if worked, as in the case of that trick, with a handkerchief belonging to the performer himself, the candle might be

prepared beforehand and stand on the table from the outset of the performance. A *pair* of candles should, in such case, be used, the selection of the right one being "forced" by the use of the usual equivoque.

A PACK OF CARDS TRANSFORMED INTO A HANDKERCHIEF, AND *vice versa*.

For the performance of this trick two dummy packs of cards are necessary. In appearance they are like ordinary packs, but they are, in fact, mere boxes of pasteboard, with a genuine card at front and back. The one, which I will call No. 1, is open at one end; the other (No. 2), at one side. In conjunction with No. 1 is used a leather-covered case, with slide-over cover, just large enough to accommodate it, but so closely that it will not fall out of its own accord. The depth of the case must be such as to completely conceal the whole length of the pack, whether the lid be off or on. A couple of small silk handkerchiefs (similar in colour and appearance), and a pack of ordinary cards, complete the apparatus, which when required for use, must be disposed as follows:—One of the handkerchiefs must be placed within dummy No. 1, which, thus prepared, should be placed on the *servante* or otherwise so as to be conveniently get-at-able. No. 2 is thrust, mouth downwards, under the performer's vest. The case, containing the ordinary cards and the second handkerchief, may be placed openly upon the table.

The performer begins by taking the genuine cards from the case, and exhibiting some card trick with them. The particular trick is immaterial, the main object being to impress upon the audience that the cards are ordinary

cards. This preliminary trick over, the performer lays down the cards and takes up the handkerchief. In laying the cards on the table, however, he changes them for dummy No. 1, of course taking care that the open end shall be away from the audience. He now calls attention to the case and handkerchief, both of which are obviously unprepared, and announces that he is about to make the cards just used, placed securely in the case, change places with the handkerchief. He places dummy No. 1, mouth upwards, in the case accordingly, puts on the cover, and gives it to one of the spectators with a request that he will hold it high above his head. "So much for the cards, ladies and gentlemen. Now for the handkerchief! Where shall I put that? Or, stay one moment; would you rather the transposition took place visibly or invisibly?" The answer, as a matter of course, is "Visibly." "Very good! It is a little more difficult to do it visibly, but if you prefer it, I have no objection. Watch the handkerchief carefully, please, and you will see it change visibly into the pack of cards."

While making the foregoing observations, he holds the handkerchief, with apparent carelessness, in front of him by two of its corners. The right-hand corner is held by the forefinger and thumb only, leaving the remaining fingers at liberty. These remaining fingers he thrusts under the vest, into the open side of dummy No. 2, and then, extending them, brings this down behind the handkerchief, which he forthwith throws carelessly over the right hand, the dummy pack lying beneath it in the palm.

"Now, ladies and gentlemen, attention, please, or you will not see the process." He waves the handkerchief up

and down between the hands, meanwhile working it with the finger-tips into the dummy pack, and finally showing the latter, into which the handkerchief is apparently transformed. "Here are the cards, you see. And now, sir" (to the gentleman holding the case), "if you will open the box you hold, you will find that the handkerchief has taken their place."

If the dummy (No. 1) be well made, with thin sides, and fit pretty closely in the box, there is not the least fear of its presence being detected. The supposed pack in the hand cannot, of course, be examined, but half-a-dozen loose cards, placed beforehand in a *pochette*, and palmed on to it while the general attention is drawn to the opening of the case, give it an appearance of genuineness which will go far to disarm all possible suspicion.

A SAUCEPAN TO COOK A HANDKERCHIEF.

Sundry appliances for changing or restoring a handkerchief have been described in the pages of *Modern Magic*. I am indebted to Mr. Bland for the knowledge of a very handy little contrivance for this purpose, in the prosaic form of a tin saucepan. It is not a very dignified piece of apparatus, perhaps, and scarcely adapted for professional use, but it is inexpensive, and very easy to handle—two points which may render it of interest, at any rate, to my younger readers.

The saucepan is five inches high by four in diameter, and as a measure of capacity, would hold probably about a quart. Its mechanical arrangement may be gathered from an inspection of the sectional view shown in Fig. 73. It is divided by a vertical partition, three inches high, into two compart-

ments, *a* and *b*. A semicircular flap hinged to the upper edge of this partition closes the one or the other compartment at pleasure, the action of a spring causing it to lie normally over *a*, though it may be folded back (as shown by the dotted line) over *b*, and there secured by the little catch *c*. The lid of the saucepan may be put on and re-

FIG. 73.



moved any number of times without disturbing this catch, so long as the lid is kept quite perpendicular; but if removed obliquely, as shown in the figure, the pressure of the rim releases the catch, and the flap flies back to its normal position over *a*.

For the purpose of a reproduction, the apparatus is prepared for use by placing the handkerchief to be "restored," previously passed off, in the compartment *b*, folding back the spring-flap over this compartment, and securing it with the catch. The saucepan thus prepared is brought forward. The lid may be removed, and the saucepan turned (as if carelessly) upside down, thereby proving, inferentially, that it is empty. The substitute, or other article, to be transformed into the borrowed handkerchief, is now placed in

compartment *a*, and cooked, as may be appropriate to the patter, over a candle or spirit-lamp. The performer, in finally removing the lid, tilts it so as to release the catch. The spring-flap flies back, closing *a* and opening *b*, whence the restored article is taken and handed back to its owner.

CHAPTER XII.

FEATS OF DIVINATION.

AMONG the marvels of the conjurer, ancient or modern, feats of divination have always held a prominent place. Indeed, to many persons, they seem the most magical of all. A physical illusion may be the outcome of ingenious mechanism, or of exceptional personal dexterity. In these directions people are prepared to be deceived by superior skill, but in what may be called "Mental Magic," *e.g.*, in divining the total of unseen numbers, or reading an unseen word, it seems to the uninitiated that there is no room for the arts of the conjurer, and that nothing short of a genuine clairvoyant faculty can account for the effect produced.

The better instructed reader, however, will be quite prepared to find that in this, as in other branches of conjuring, all methods are legitimate which secure the desired end; and that the supposed feat of divination is, as often as not, in reality dependent on mechanical aid, or on some familiar natural principle. Many feats, consisting wholly or partially of the display of supposed supernatural knowledge, have been already described. The most familiar instance is the naming of a drawn card, for doing which many methods have been given. The tricks with dominoes and dice described at pp. 265, 267, and 269 of *Modern Magic* are of the same character.

A striking example of this kind of feat, and yet dependent upon a very simple principle, is that of—

THE EXPUNGED NUMERAL.

Briefly stated, the effect of the trick is as follows :—

A spectator is invited—

(1) To write on a slip of paper a number of several digits ;

(2) To subtract the sum of such digits from the original number ;

(3) From the new number thus obtained to strike out one digit ; and—

(4) To write down the remaining digits on a fresh slip of paper.

This is handed to the performer, who thereupon names or writes down the number which has been struck out.

Thus baldly described, the trick may seem a tame enough affair ; but artistically presented, with due accompaniment of well-arranged patter, it becomes a very effective drawing-room feat. The precise *mise en scène* will depend upon the taste of the individual performer. For instance, it may be presented as an illustration of “thought-reading,” the *boniment* in such case being to something like the following effect :—

“Ladies and gentlemen :—You are probably aware that many curious discoveries have of late years been made as to the mutual influence of mind upon mind, and the possibility in certain cases of one person actually reading the unspoken thought of another. Recent scientific investigations have shown that this, which was at one time thought

impossible, is really within the power of many persons, and that the faculty, with practice, is capable of development to a surprising extent. I myself possess it ; though only in a limited degree. I hope at some future time to find leisure to develop it more fully ; meanwhile, I have to content myself with the simplest illustration of the power, the 'reading' of a single numeral thought of by some person in the company.

"In order to exclude the possibility of confederacy, I prefer to make the selection of the figure to be thought of a matter of pure chance. Here is a card, and a pencil. Will some one oblige me by writing down on that card a number of five, six, or more figures ? You have done so ? Now kindly pass the card to some other gentleman. Will you, sir, be good enough to add together the digits of that number, and subtract their sum from the number itself ? Thank you. Now pass the card on again to any one you please. Will you, madam, strike out from the last result any one figure, and write the remaining figures, in any order you please, upon this other card, which you will hand to me. I shall now ask you, madam, to close your eyes and fix your mind intently on the number you struck out. Meanwhile I shall try to discover, by reading the thought in your mind, what figure is missing. I must ask the company to be very quiet, please, for a few moments, as this experiment demands absolute concentration of attention. Now, madam, please fix your mind on the one number you struck out, and think of no other subject. Try to picture it in your mind's eye. I begin to see a shadowy figure. Concentrate your attention, please. The more clearly you picture the number to yourself the more

clearly I shall see it. The image is growing clearer. Yes, I see it now. The figure you struck out was" (say) "a seven."

Or again, the trick may be exhibited as an illustration of "spirit writing," the hand of the performer being professedly guided by "spirit influence" or some other occult power to write down the missing numeral. In this case it is best to have on the second card, prepared beforehand, some cabalistic symbol, say the pentacle or the double triangle. The remaining numerals being written on the margin of this, the performer, after the orthodox amount of shiverings and shudderings, proceeds to write the missing number in the centre.

But the reader will naturally enquire, How is the performer to know what the missing number is? The answer depends upon an arithmetical principle or property of numbers, viz., that, if from a given number the sum of its digits be subtracted, the number remaining, as likewise the sum of its digits, will invariably be divisible by nine. An example will render the proposition clearer. We will suppose the number originally written down to be 63791. In this case the sum of the five digits is 26, and $63791 - 26 = 63765$. The sum of the digits of this new number is 27, which is, obviously, divisible by 9. To discover therefore what figure has been struck out from a number so obtained, all that is needful is to add together the remaining figures, and to reckon *how much they fall short of the next multiple of nine*.

Thus, suppose the first digit, the 6, to have been struck out—the numbers given to the performer will be 3, 7, 6, 5 :

Adding these together, he finds that they amount to 21. As the next multiple of nine is 27, and $27 - 21 = 6$, it is clear that six was the number struck out. Suppose the 3 had been struck out; the numbers given to the performer would in such case be 6, 7, 6, 5, and $6 + 7 + 6 + 5 = 24$. $27 - 24 = 3$, the missing number. The order in which the numbers are given to the performer is of course quite immaterial, and this makes the feat more mysterious.

There is, however, one pitfall for which the performer must be prepared. If the number struck out be a 9, the sum of the remaining digits will still be a multiple of nine, and the same result will follow if a 0 be struck out. Where, therefore, the performer finds that the numbers given him add up to an exact multiple of nine, he knows that either a 9 or a 0 has been struck out, but he cannot be sure which. For example, suppose the original number 649562. Then $6 + 4 + 9 + 5 + 6 + 2 = 32$, and $649562 - 32 = 649530$. Suppose the 9 struck out, the sum of the remaining digits will be 18; while supposing the 0 to be struck out, the sum of the remaining digits will be 27, both being exact multiples of nine.

The difficulty will only now and then occur, and when it does, the safest plan is to declare boldly that the figure struck out was a 0. The manner in which the declaration is received will quickly show whether the guess is right, or wrong. In the former case all is well; in the latter, the performer has only to exclaim, "Stop a bit! I spoke a little too soon. I only got an imperfect picture of the figure—I see now that it has a tail; it is not a 0, but a 9." Thus dealt with, the supposed failure only enhances the effect of the subsequent success.

While upon the subject of numerical tricks, I may briefly note the following, which is fairly effective ; although, as it depends partially upon confederacy, it cannot be regarded as belonging to the "high art" school of conjuring.

TO PREDICT THE SUM OF FIVE ROWS OF FIGURES.

Ask a spectator, whom we will call A, to write on a slate a row of figures, say of four or five digits. When it is returned to you, note carefully the number written, turn over the slate, and on the opposite side write the same number, with 2 subtracted from the "units" place, and the same number prefixed at the opposite end of the row. Thus, if the number first written were 46975, the number to be written on the opposite side of the slate would be 246973. This represents the total of the number first written, *plus* a like number of nines, twice repeated. Thus—

$$\begin{array}{r}
 46975 \\
 99999 \\
 99999 \\
 \hline
 \text{Total } 246973
 \end{array}$$

The audience, however, do not know this. They know that you have written *something* on the reverse side of the slate, but that is all. Turning the slate over once more, you invite a second spectator, B, to write, under A's, a second row of figures. This done, the slate is passed to a third person, C, to write a third row. C is a confederate, and in accordance with a previous understanding, writes

under each of B's figures such a number as when added to it will make 9.

Thus if B's figures were—62541

C's would be—37458

Together making—99999

The slate is now handed to a fourth person, D, who writes another row; and lastly to a fifth person, E, who is also a confederate, and writes such a number as to complete with D's another row of nines.*

The trick is now done. The slate is handed to a sixth spectator, who is invited to add the five rows together; when he has done so, the performer turns the slate over, and shows that, by some prophetic instinct, he was enabled to anticipate the result.

THE MAGIC CIRCLE. (*To discover a card or other object that has been touched in the performer's absence.*)

This is a little drawing-room trick for two performers. It is scarcely more than a joke, but may frequently be kept up for a considerable period without the secret being discovered.

The principal performer leaves the room, and in his absence the company touch some object, say, one of several cards, placed in a circle on the table or floor. On his return, his assistant (who has remained in the room), taking in his hand the magic wand, or a walking-stick to serve as

* The functions of C and E may be combined in one person, who writes last, and is invited or volunteers to add *two* rows of figures, his first row being the complement of B's, and his second the complement of D's.

a substitute, points therewith to several of the cards (or other objects) in succession. Not a word is spoken ; but when he comes to the right one the performer says boldly that that was the object touched. The experiment may be repeated at pleasure.

The secret lies in the manner in which the wand is held. The forefinger at the outset lies flat along it, but when the right article is reached the finger is slightly lifted. The indication is unmistakable to the performer, who is watching for it, but is practically imperceptible to outsiders.

"SECOND SIGHT" TRICKS.

The name of "second sight" is, as most people are aware, applied to the well-known illusion whereby an assistant, blindfolded and seated on the platform at a distance from the principal performer, is enabled to name and describe with tolerable precision, any object taken in hand by the operator. This is usually effected by means of what is called a "code," the particular form of the question used conveying the necessary information to the "clairvoyant" on the stage. The details of the system used vary with different performers, no two, perhaps, working precisely alike. To be really effective, the "code" must of necessity be very elaborate ; indeed, performers who make a specialty of this particular business declare that their work is never done, the experience of almost every performance indicating some point in which the "code," however complete, may be still further developed. The most perfect system which has come under my own notice, is that of my friend Mr. Alfred Cooper, who, though but an amateur, surpasses the most finished professionals in the perform-

ance of this particular trick. Robert Heller himself, brilliant as his second-sight performance undoubtedly was, would in many particulars have found himself outdone by Mr. Cooper.

The secrets of Mr. Cooper's method I am not at liberty to divulge. The *minutiæ* of Robert Heller's I do not know, but it may be interesting to the reader to know the broad lines of the system on which Heller's is said to have been founded, and thus far I am in a position to gratify his curiosity.*

The first step is to learn the numerical places of the letters of the alphabet, so that *A* shall at once suggest 1, *B* 2, *C* 3, *D* 4, and *vice versa*. The next is to commit to memory a list of phrases, each of which shall be equivalent to a given letter and number. Thus, "Come" may be the cue for *A* and 1, "Look" for *B* and 2, "Tell me" for *C* and 3, "Tell us" or "Make haste" for *D* and 4, "Well" for *E* and 5, "Please" for *F* and 6; and so on through a range of similar expressions for each of the twenty-six letters of the alphabet. "There," may be made the equivalent for 0, and "I want to know" for 100.

It will be seen that, by the aid of these equivalents, a given word can be spelt out to the clairvoyant. Thus suppose a *bead* handed to the performer, "Look (B) well (E), come (A), tell us (D) what this is," would convey the required information. This expedient is actually employed

* I myself devoted considerable labour, some years ago, to the arrangement of a second-sight system, but have never found time to complete it. Should I ultimately do so, it will be brought before the public in the form of an independent book, for the subject is far too large to be adequately dealt with in a single chapter.

now and then to convey the names of out-of-the-way articles, but for general use it would be far too cumbrous, and a shorter method is employed. The performer and his assistant both commit to memory a list of familiar articles in alphabetical order, and arranged in groups of three, thus—

1. Account, album, almanac ;
2. Anchor, apple, apron ;
3. Awl, badge, bag ;
4. Ball, banana, bead ;
5. Bean, bell, belt ;
6. Bill of exchange, bodkin, bonnet ;
7. Book, memorandum-book, boot ;
8. Bouquet, bouquet-holder, bottle ;
9. Smelling-bottle, box, cap-box ;

—and so on, up to about 120, giving a total of some 360 articles.

Suppose now that the performer says “Look at this,” the clairvoyant, knowing that “Look” stands for 2, is made aware that the article in question is one of the *second* group ; and no special indication to the contrary being given, declares boldly that it is the first article of that group, viz., an *anchor*. The introduction of the word “here” indicates that the *second* article of the group is intended ; and the substitution of the word “that” for “this,” that the *third* article of the group is in question. Thus, if the phrase had been, “Here, look at this,” the reply would have been “It is an apple ;” if the phrase had been, “Look at *that*,” the answer would have been, “It is an apron.” In the case we just now supposed of a “bead” being offered : “What is

that ? make haste," would convey the desired answer ; the words " make haste " indicating the fourth group, and the use of the word *that* shewing that the object is the third item of such group.*

The first thing that will probably strike the reader is that the acquirement of such a system must demand an almost supernatural memory. This is so far correct that a good memory, together with ready speech and unflinching presence of mind, is an indispensable requisite for the effective performance of the trick ; but the majority of second-sight performers do not trust to natural memory alone, but use some system of artificial memory. A disciple of Stokes or Pick, for instance, would not find the least difficulty in memorising even such a formidable list of words as we have indicated, with the proper place of each in the list ; though some practice would still be necessary before the required word would be producible with sufficient rapidity for the effective working of the trick.†

Reverting to the subject of the "code," we may pause to note an objection which may, not improbably, occur to some of our readers. " But surely," it may be said, " I have seen articles handed up to the conjurer, who simply asked, ' and this ? ' ' and this ? ' ' and this ? ' when each article was correctly

* Where it is necessary to substitute the word *that* for "this" in the question, the performer may do this with perfect naturalness by handing the article back to the owner before he puts the question.

† Readers desiring, for this or any other purpose, to acquire an insight into the mysteries of artificial memory, are recommended to procure a little book entitled *Systematic Memory*, by T. Maclaren (Pitman, Paternoster Row), which will give him for a shilling (*experto crede*) as complete instruction as he would derive for one or more guineas from the much-advertised secret systems.

named. What becomes of the theory of a 'code' in such a case?" The observation is just, but if the supposed objector will further tax his memory, he will find that the articles in question were *not* in this case *handed up* to the conjurer, but merely touched or indicated by him in quick succession. The naming of these depends upon a different expedient. The articles are such as are sure to be found in any audience, and are committed to memory by both parties in a given order. Thus--

1. A lady's glove.
2. An eye-glass.
3. A gentleman's whiskers.
4. A programme.
5. A handkerchief.
6. A gentleman's coat.
7. A lady's sleeve.
8. The back of a chair.
9. A watch-chain.
10. A gentleman's head.

The performer conveys to the clairvoyant, by some agreed phrase, as "What is this that I am pointing at?" the intimation that he is about to commence this pre-arranged list. The words, "And this?" conveying to the clairvoyant that he is required to name the next article in succession. Should, *par exception*, any article of the list be not visible among the audience, the omission need create no difficulty. "And this, *quick!*" will convey to the clairvoyant that he or she is to skip one item, and name the next.

Sometimes even this small amount of speaking is dis-

pensed with, and the performer merely strikes a bell by way of query ; when the assistant names the article pointed out. This again is worked by means of a pre-arranged list of articles sure to be found among the audience.

Another auxiliary arrangement is known as the "hat fake." The performer or his assistant collects sundry small articles from the audience in a borrowed hat. This done, he takes out two or three of them in succession, when they are described with the utmost minuteness by the clairvoyant, the performer only here and there interposing a word. The trick here depends on the fact that the performer, when making his first dip into the hat, introduces a handful of small articles (his own property), with every detail of which the assistant is familiar. He takes these out, one by one, apparently haphazard, but really in a pre-arranged order, when it is, of course, a very easy matter for the clairvoyant to describe each article. By the time half-a-dozen or so have been described, the audience are quite ready to pass to something new, and are not at all likely to insist on a description of the remainder of the collected articles.

The above, be it remembered, is a mere outline. The system described would require very considerable modification before it could be regarded as good enough for professional use. One of the first criticisms that will suggest itself to a reflective reader will be that "spelling" by the use of whole words or phrases as letters is a very clumsy expedient. A better system, where spelling is absolutely necessary, is to spell the name by means of the

initials of the sentence. This expedient, however, if nakedly used, would be very liable to detection ; and to render it a little less obvious, it is customary to use, not the actual initials, but those next following them in the alphabet ; B for A, C for B, D for C, and so on. Another improvement is the subdivision of the single list of objects into a number of separate lists, classified into regular categories, *e.g.*, flowers, coins, articles of clothing, cards, trinkets, &c., the form of the question or some agreed catch-word indicating to the clairvoyant which particular list is referred to, and its first word the particular number at which it stands in such list.

The words used as indicating numbers or place in list are, of course, purely conventional. A series in frequent use for indicating the numbers one to ten is as follows :—

And signifies 1 (in French) *Un.*

Do	2	„	<i>Deux.</i>
Try	3	„	<i>Trois.</i>
Can	4	„	<i>Quatre.</i>
If	5	„	<i>Cinq.</i>
See	6	„	<i>Six.</i>
Let	7	„	<i>Sept.</i>
Wait	8	„	<i>Huit.</i>
Enough	9	„	<i>Neuf.</i>
Now	10		

It will be seen that this list is mnemonically arranged ; the indicating word having in most cases some little affinity of sound with the French equivalent for the particular number. The strain on the memory is in any case very great, and anything that tends to lighten it is gladly

welcomed. On the other hand, the fact that a person has himself compiled a particular list, or invented a particular system, is a marked assistance in committing it to memory ; and hence, doubtless, the fact, that of the many public performers of the second-sight trick, there are, perhaps, no two who work alike in all particulars. Another man's second-sight system may be fairly likened to a second-hand suit of clothes. It is pretty sure to require a good deal of alteration before it will sit comfortably on the new possessor.

Few amateurs would have the courage, or could spare the time, to master the second-sight trick, but there are many good tricks of a kindred nature, which do not demand the same amount of self-sacrifice.

Among these may be named that of—

READING BLINDFOLD.

The supposed clairvoyant, usually a lady, is seated with a small table before her. The performer distributes a number of blank cards among the spectators, who are invited to write thereon words or sentences in pencil. The cards, when written on, are collected in an envelope, and handed to the performer, who meanwhile has blindfolded the clairvoyant, but in such a manner that though she cannot see *through* the bandage, she can get a sly downward peep at the table in front of her. Taking one of the cards from the envelope, he holds it in front of her forehead, close against the bandage. After a moment's hesitation she reads the name inscribed thereon, say, "Oliver Cromwell." Another card is taken in like manner, the one

first used being thrown carelessly on the table ; and so on through the whole series of cards.

The secret lies in the fact that the name "Oliver Cromwell," stated to be on the first card, was not there at all ; but is, in fact, a bogus name agreed on beforehand. The real inscription on the card was, we will say, "Julius Cæsar ;" but the assertion of the clairvoyant is not tested, and nobody can be sure that his neighbour may not have written "Oliver Cromwell," so the answer passes muster. When the card has been professedly "read," the performer throws it with apparent carelessness on the table, but within the radius of the downward glance of the clairvoyant. She notes the name on it, and gives *that* name as being the one on the *second* card, and so on throughout. To complete the trick, and avoid accident, the performer should be provided with a card of his own, bearing the name "Oliver Cromwell." This card is taken, as if from the envelope, and held up by way of finish ; the clairvoyant reading, as if inscribed on it, the name appearing on the card last laid on the table. The tale is then complete.

The same expedient, in a more artistic form, is employed in the trick next following, with which Dr. Lynn made a great success at the Egyptian Hall some years ago.

DR. LYNN'S SECOND SIGHT TRICK.

A number of small slips of paper were handed to members of the audience, each of whom was invited to write on his slip the name of some person *deceased*. Much stress was laid on this qualification, the idea being, no doubt, that a genuine dead person would be more in the

way of the "spirits" who were supposed to prompt the performer. The slips of paper, thus inscribed, were folded up, and placed in a hat. The performer, taking one of them, handed it to a spectator, with a request that he would open and examine it; he, himself, meanwhile, in order not to be suspected of peeping, turning his back on the company, and walking up the stage. Presently he turned round, and after a due amount of hesitation, deciphering first the initial, and then other letters piecemeal, read out the complete name. A second slip was taken from the hat, handed to another spectator, and deciphered in like manner; and so on, till some four or five slips had been duly read. When this point has been reached, the performer, putting his hand in the hat, took out a handful of the folded papers, and invited a spectator to choose any one of them. The chosen paper, still folded, was laid on the performer's arm, outside the coat-sleeve, and the spectator was invited to breathe softly upon it. The paper was then unfolded, and the name upon it, say, "Charles Dickens," publicly stated. The performer bared his arm, and on the spot where the paper had rested appeared, in blood-red letters, the same name.

Few tricks have produced, in their time, a greater sensation. Victor Hugo, witnessing it, was persuaded that it was the outcome of some new and mysterious principle in nature, and gave the ingenious exhibitor a capital advertisement by declaring that his performance "demanded the attention of science."

And yet the explanation of the supposed mystery is almost absurdly simple. The performer has in a *pochette* (say) four folded papers, each bearing the name "Charles Dickens," and the same name is written in red ink or aniline

dye upon his arm. A fifth paper, bearing the name of some other deceased celebrity, say "Lord Beaconsfield," is concealed in his palm. Some ten or twelve blank papers are handed out to the audience, and, when each has been duly written on, a spectator is asked to collect them in a borrowed hat. So far nothing could be fairer; but when the performer presently dips his hand into the hat, and taking one of the papers, hands it (apparently) to a spectator for safe keeping, he in reality retains the paper he has taken, and gives instead his own paper; which, as we have seen, bears the name "Lord Beaconsfield." While this paper is being opened, he discreetly turns his back, and moves a few steps away, meanwhile quietly opening the paper he has abstracted (which bears, we will suppose, the name of "Napoleon Bonaparte"), noting the contents, and refolding it. He now proceeds to read out, simulating more or less difficulty, the name on the paper held by the spectator: "Lord Beaconsfield." This being found correct, he again dips his hand in the hat, takes out another paper, and hands, not such paper, but the one bearing the name "Napoleon Bonaparte," to a second spectator. This he repeats as often as he thinks fit; "reading" each time the paper he has just examined; and meanwhile taking a quiet peep at a new one.

When he considers that the company have had enough of this phase of the trick, he remarks that he will now show them a still more striking method of ascertaining the concealed name. During his last journey up the stage, which he makes empty-handed, he has got into his hand, and palmed, the four papers with the name "Charles Dickens." Dipping his hand once more into the hat, he

brings out these four papers (which the audience naturally take to be some of those inscribed by themselves), and throws out the remainder upon the floor or table. Placing the four he has retained upon the crown of the hat,* he asks some one to choose one of them, and throws the rest carelessly aside; then, placing the paper on his arm as above described, he in due course shows that the name thereon has by some occult means been reproduced on his arm.

In the trick as above described, the arm is not, and cannot be shown beforehand; a weak point, for the omission tends to suggest the true explanation, viz. that the name was there throughout, and that the final choice of a paper with the corresponding name was somehow "forced" by the conjurer. It is a great addition to be able to show the arm free from writing beforehand, and this may be effected by one or two methods. The first is to write the name with *liquor potassæ* (which dries without leaving any visible mark), and after showing the arm and in the act of pulling the sleeve down again to dab it with a pad wetted with tincture of turmeric. The use of this re-agent brings out the writing in a deep red.

Another plan is to write the name with glycerine, removing any surplus moisture by dabbing lightly with blotting paper. The folded paper is in this case first opened and read by the company, then burnt, and the ashes rubbed lightly on the arm. The ashes adhering to the glycerine, bring out the name in black letters, somewhat smudgy, but perfectly legible.

* This use of the hat gives the necessary pretext for throwing out the other papers.

There is some risk of a little *contretemps* occurring in the performance of the trick as above described, viz., a cantankerous spectator, suspecting the *modus operandi*, may enquire audibly, Who wrote the name first given? As this name was not written by any one of the audience, no one is likely to lay claim to it, and the general silence will be rather embarrassing to the performer. This risk may be avoided by proceeding as follows. Let the performer collect the first two or three papers himself, receiving them in the right hand, and thence dropping them into the hat, held in the left. After two or three have been dropped in as above, he makes believe to drop in the one next received, but in reality palms it. This done, he passes on the hat, and leaves the remaining slips to be collected by the spectators themselves. While this is in progress, he will have ample opportunity to read what is on the paper in his hand, and he can then use this in place of the "dummy" in the other form of the trick, with the cheering certainty that, if challenged, it will in due course be claimed by some member of the company.

A later version of the same trick is denominated by Dr. Lynn—

THE THINKOPHONE.

The performer invites three gentlemen, whom we will distinguish as A, B, and C, to assist him on the platform. When they are duly seated, a piece of blank paper is handed to A, and an open envelope to B. A is invited to think of some person, living or dead at his discretion. When he declares that he had done so, the performer places

the ladle end of what he calls his "thinkophone," (*i.e.*, the "changing ladle," described at p. 358 of *Modern Magic*.) on A's head, and applying his own ear to the opposite end, declares that he is able by that means to divine (in fact he already knows) what name the gentleman has thought of.* In order, however, to prove that there is no collusion (or for any other colourable reason), he asks A to write in pencil the name he has thought of, and to fold the paper in four. The performer receives it in the ladle, and therewith hands it (without changing) to C, who is invited to look at the name, refold and replace it. It is then handed, still in the ladle, to B, with a request that he will place it in the envelope which he holds. At this point, however, it is "changed" for another folded paper, of similar appearance, with which the ladle was "loaded" beforehand. While the substitute (which B is *not* invited to look at) is being placed in the envelope, the performer gets the genuine paper from the ladle into his hand. He puts the ladle aside, and begins reflectively to walk up and down the stage, now and then putting a question to A, such as, "Is the person whose name you have written living, or dead?"—"A gentleman, or a lady?"—"A relative, or a stranger in blood?" and so on. Meanwhile, he opens and reads the paper in his palm, and after a little more by-play, declares that the name is So-and-so. He asks C whether that was the name he saw on the paper, and on receiving a reply in the affirmative, tells B to take the paper out of the envelope, and hand it back to A. B breaks open the envelope accordingly, but the performer stops him the moment

* This is a very artistic touch; the use of the ladle in this manner tending to divert the minds of the spectators from any suspicion of its real use.

he has done so, and asks him to hold up the folded paper in view of the audience, while he tells them "how it's done." This is stated to be by "second sight," the performer explaining the meaning of the term as follows:—"When this gentlemen (A) writes the name, *he sees it*. That's first sight! Then I tell you what it is. And now *I seize it*, and that's second sight!"

At the words "I seize it," he suits the action to the word, and forthwith hands the paper to A, but in so doing changes it for the original paper, which remained in his possession.

THE BOX OF NUMBERS.

This is a revival, in an improved form, of a trick which was familiar to our great-grandfathers. A little oblong box contains four wooden or cardboard slabs, exactly fitting it. Each of these bears a numeral, thus—



The length and width of the box are such that it has exactly room for the four slabs. A rebate on the under side of each block, corresponding with a fillet extending along the interior of the box, ensures that no block can be inserted in any position, save with the number "right side up," but the four can be inserted in any order at pleasure, allowing of four-and-twenty different combinations.

The box is handed to some member of the company, with a request that he will arrange the blocks therein in any order he thinks fit. Meanwhile, a little tube of

brass or pasteboard, about 1 inch long by $1\frac{1}{4}$ in diameter, is handed for examination. Sometimes this tube has a lens at one end, after the manner of a watch-maker's eye-glass; sometimes it is open from end to end, and sometimes closed. Whichever be the precise pattern adopted, the result is the same. The box may be locked, tied, and sealed, but the performer, using the little tube as an eye-glass, and applying it at regular intervals along the lid, reads off with unfailing accuracy the number formed by the four blocks within; and this may be repeated any number of times.

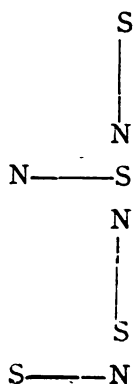
The secret of the trick lies in an ingenious application of the familiar scientific principle that the needle of a magnetic compass, when superposed on a magnet of greater power, will place itself parallel to such larger magnet, but with its poles in the reverse direction, *i.e.*, north on south and *vice versa*. Each of the four blocks has imbedded in it a minute bar-magnet (consisting of an inch of watch-spring strongly magnetised), but in a different position. Thus—

Block No. 1, may have its bar thus,

No. 2, „ „

No. 3, „ „

No. 4, „ „



The little tube which was handed for examination is deftly "changed" by the performer for another, in which the place of the lens is occupied by a small magnetic compass. This being applied (outside the lid of the box) over the position of either of the blocks, the needle will at once point in the direction of the *south* pole of the concealed bar. Thus, if it point vertically upward, the performer will know that the block beneath is the 1. If it point to the right, the 2; if downward, the 3; if to the left, the 4. It is therefore an easy matter to state the number formed by the concealed blocks. When the trick is over, the unprepared tube is again substituted, and the whole handed for examination.

There is a more elaborate form of the trick, now procurable at most conjuring depôts, in which *two* boxes are used, one within the other. In this case no eye-glass or other visible appliance is employed to discover the arrangement of the blocks, but the performer nevertheless has only to take the box in his hands, in order to read off the number within.

The secret in this case lies in the construction of the lid of the outer box, a portion of which is made to slide back, revealing a row of miniature compasses, one over each block. The apparatus in this form is best adapted for stage use, the numbers being noted by the performer during his transit from the audience to his table. Having acquired the desired information, he places the box on the table, and after a due amount of by-play, proceeds to read off the numbers in due course. The use of the external box is a decided improvement, as it adds to the apparent

difficulty, while really facilitating the performance of the trick.

This last box is a very convenient and effective accessory in the case of the Animated Money, the Magic Drum, Demon's Head, or any other apparatus in the use of which the answering of numerical questions forms an element.

CHAPTER XIII.

BALL TRICKS.

THE BILLIARD-BALL TRICK.

For this, as for so many of the prettiest drawing-room tricks, the conjuring world is indebted to the ingenuity of M. Buatier de Kolta.

Briefly stated, the effect of the trick is as follows :—

A ball (white, red, or black at pleasure) the size of a small billiard-ball is handed for examination, and found to be a simple, solid sphere, without specialty of any kind. No sooner, however, is it returned to the performer, than, after a few preliminary flourishes, it begins to multiply in his hands. The one ball becomes two, and the two three. Then the process is reversed. The three become two, and the two one. Finally, the one ball melts into thin air, and is gone.

The trick is usually worked with two solid balls of same size (generally of boxwood enamelled), and two hemispherical shells of such a size as just to fit over either of the solid balls. In the best make of the apparatus these two shells are of brass, and are made like box and lid, so that they shut closely (though not tightly) together, and in such condition (with or without the solid ball enclosed) may be freely handled without any fear of their unexpectedly coming apart, and so revealing the "hollowness "

of their pretension to be a genuine ball. One of the solid balls is at the outset placed within the closed shells, the whole being then deposited in a pocket or elsewhere, so that it can be readily substituted for the solid ball first handed for inspection.

Assuming that the performer is provided with the complete set as above described, the following will be found a very good method of working the trick.* The two shells, enclosing the duplicate solid ball (which we will together call the "trick" ball), are placed within the breast of the performer's vest, on his left side. The other "solid," (which we will call the "plain" ball) is placed beneath the waistband, on the right side. Those preparations duly made, a handkerchief is borrowed, the performer meanwhile getting down and palming the plain ball. Shaking out the handkerchief and showing it to be empty, he secretly introduces the ball into the centre, rolls the handkerchief between his hands, and produces the ball from it.† After offering it in a careless way for inspection, he throws the handkerchief on the table, and begins to execute with the ball sundry "passes," limited only by the extent of his dexterity. In course of these he vanishes the ball (by palming) and reproduces it from under his right knee. Again he vanishes it (the ball remaining in the right hand), but immediately remarks, with a confidential sort of smile, as if complimenting the audience on the acuteness of their observation, "You saw

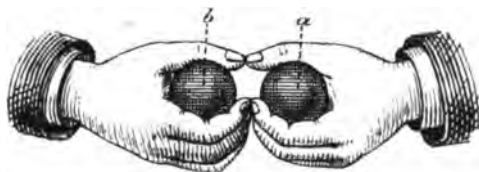
* The method here described is that of Professor Hellis, one of the neatest performers of this very graceful trick.

† The use of the handkerchief is of course optional. The ball may, if preferred, be produced from the wand (*Modern Magic*, p. 276), or brought on openly by the performer.

where *that* went to." As if suiting the action to the word, he thrusts his hand into the breast of his waistcoat and brings out, not the "plain" but the "trick" ball, leaving the plain ball behind in its place.

The trick ball (which the audience of course take to be the same they have just examined) is now rolled between the hands, and under cover of that movement the shells are separated, and the top one is lifted off, preferably with the left hand. The convex side is turned so as to face the company and to be encircled with the thumb and forefinger of the left hand, in which condition it appears

FIG. 74.

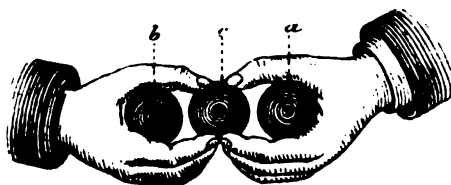


like a solid ball. Meanwhile the right hand, which should be underneath, receives the remaining shell and solid ball, and the thumb of this hand works them round so as to display the shell side towards the company, as shown in Fig. 74, wherein *a* represents the empty shell, and *b* the second shell, with the "solid," *c*, behind it. This latter is now allowed to slip out of the shell, and brought between the other two, the balls being held as shown in Fig. 75. A circular wave of the hands is made, the "balls" still facing the audience, and under cover thereof *c* is drawn back into *b* again, *a* and *b* are brought together, and the state of things is once more as shown in Fig. 74. Another

circular sweep of the arms, and *b* is turned with *c* upwards, *a* is brought over it, and pressed home.

The three balls have now become one only, as at first. What the performer may choose to do with this is a matter for his own discretion, but as it cannot be given

FIG. 75.



for examination, it is best to "vanish" it by some means or other. Where a handkerchief has been used to produce the ball, the performer may pick up same (with the left hand) from the table, and make believe to wrap the ball in it, really retaining the ball in the right hand. Then, in the act of picking up his wand (with same hand) from the hinder side of the table, let the ball fall into a padded box or basket on the *servante*. Other modes of "vanishing" a ball will be found described in *Modern Magic* (p. 294).

The most brilliant finish, however, is simply to throw the ball up in the air, and let it disappear. This is effected by the performer (standing with his left side to the audience, and holding the ball in the right hand) dropping the arm by the right side, and giving a quick upward jerk, as if throwing the ball to the ceiling. When, however, the hand reaches its lowest point, it leaves the ball in the *profonde* on that side, and makes its upward movement empty. If the movement be well executed the illusion

is perfect, as any reader who may have seen the younger Herrmann execute it, even with so comparatively unmanageable an object as a dove, will be able to testify.

As a necessary preliminary, the mouth of the *profonde* should be well opened beforehand, that there may be no impediment to the introduction of the object to be "vanished."

My own version of the billiard-ball trick varies in some degree from the above. The set of balls I use was made to order for me by Mr. Bland, the trick ball (two inches diameter) consisting of two ivory-white "shells," (one plain, and the other with a "spot" in the centre, after the usual billiard fashion), and a red solid ball, thereby completing the proper billiard set. Why no one should have previously adopted such a very obvious improvement, I cannot say, but as a matter of fact I have never seen the complete set in its proper colours used by any one but myself; the balls ordinarily used being all of one colour. The "plain" ball is white, corresponding in size and colour with the joined "shells." I use in addition two smaller white balls, the one one-and-a-half inch, and the other three quarters of an inch in diameter. The larger of the two has a cylindrical cavity bored from one side to the centre, of such a diameter as to allow the smaller to rest easily within it. A little pad of wash-leather, at the inner end of the cavity, prevents any rattling. These two balls, the one within the other, I place in the left *pochette*.

I prefer to produce the "plain" ball from the whiskers or from under the coat-collar of some gentleman of the company. The trick ball lies in waiting in my tail-pocket.

This I prefer to the vest, where its presence is apt to make an objectionable bulge.

The ball having been "found" as above mentioned, the patter may run somewhat as follows :—

"A little incident like this tells tales, ladies and gentlemen. This gentleman plays billiards, though I don't know why he should have brought one of the balls away with him. But, perhaps, sir, you have the other balls also, and the table? No? I am sorry for that. I would have shown you my celebrated cannon, right round all four cushions, under the table, and off the marker's head. But we can't very well make a cannon with only one ball. By the way, which ball is it, 'spot' or 'plain'? Plain, I see—like myself.* Well, as this gentleman has taken the trouble to bring the ball with him, I must try to do something with it, or he would naturally feel disappointed. Let me see what I can do."

Here sundry ball-passes are introduced, as already described; the ball being finally placed apparently in the left hand, but really retained in the right. You show the left hand empty, and remark, "The ball has gone again. Not very far, though. It has merely run round into my pocket." Suiting the action to the word, you put the right hand behind you, and dipping into the tail-pocket, palm the trick ball, and bring out *both* balls, but held as in Fig. 76, so that the spectators see the one ball only.

Then remarking, "I'm sorry that we have only one ball. But where there's enough for one, there's always enough for two, they say. Suppose we make another, and as this

* Let the audience verify this (as to the ball, I mean), as it gives more emphasis to the production of the "spot" ball afterwards.

one is 'plain,' we'll make a 'spot.'” Roll the visible ball between the hands, and, after a due interval, elevate the right hand on the side towards the audience, and let them see that there are now *two* balls. Take these as shown in Fig. 74, with the “spot” of the trick ball to the front.

FIG. 76.



After having shown them thus for a moment, elevate the hands, and carelessly show the reverse sides of the balls.* This done, remark, “Now we only want the red ball, and the set would be complete. I wonder whether I could make one.” As you speak, you place the two balls on the table, and pull your coat-sleeves. The table should have a “trap” (see *Modern Magic*, p. 437), with a very easy spring, so that a ball placed on it shall fall through by its own weight. The plain ball is placed just in front of this trap; the trick ball at a few inches distance, with its line

* The purpose of the last gesture is, by showing the two balls unmistakably solid, to prevent the audience suspecting the secret of the “shells” when they are shown as in Fig. 75, a little later.

of division as nearly as possibly vertical, and parallel to the audience.*

Having drawn up his sleeves, the performer takes the trick ball. "We will try the experiment, but this will be a more difficult affair, on account of the difference of colour. Watch the ball all the time, please. I want you to be quite sure that you don't lose sight of it, even for a single moment."

The ball is taken in the right hand as in Fig. 77, the

FIG. 77.



thumb and finger encircling the line of division. All can see plainly that the hands are otherwise empty. Bring the left hand up to the right, and as shown in Fig. 78, open the trick-ball from below, let the red ball drop out into the hand, and close the trick ball again, the upper shell remaining visible to the audience the whole time. Roll the balls lightly between the hands, and exhibit them, *one in each hand*, the slight distance by which they are divided tending to prevent the audience perceiving that the red ball is a fraction smaller than the white. Place the two balls on the

* In a drawing-room this is a necessary precaution, as the junction of the two shells might otherwise be visible to a keen-sighted spectator. For stage performances, with a well-enamelled ball, it may be disregarded, as the line of division is invisible at a very short distance.

table, but still bearing this last point in mind, arrange them in the form of a triangle, the two white balls forming the base, and the red ball (which should be the nearest to the audience), the apex. Even five inches difference will make the red ball, by reason of perspective, appear the same size as its larger rivals. Any suspicion that it might have been contained in one of them is, therefore, effectually precluded.

The next phase of the trick is the "dematerialisation" of the "spot" and red balls. To effect this, the performer

FIG. 78.



gathers up in his hands apparently all three balls, but in reality, under cover of the other two, lets the plain ball fall down through the trap into the table, and picks up the other two only.* These, however, have to be shown as three, and the best way to effect this is to take the balls as shown in Fig. 79, the red being uppermost, and then by an

* If the performer does not possess a trap-table (or some equivalent), his best plan will be, when he reaches the stage of passing the ball into the tail-pocket, to "change" the plain for the trick ball in the pocket, leaving the former behind. He will then work with the trick ball only, as in Professor Hellis' method. In this case, however, he cannot show the two complete white balls before producing the red one, neither can he place the white balls on the table.

outward movement of the palms * gradually to open out the trick ball till the three are as shown in Fig. 75. Remark, "I now propose to restore these three balls to their original condition. First, the two white balls will

FIG. 79.



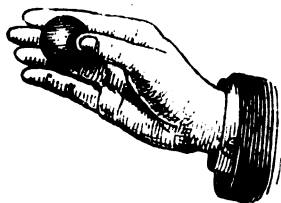
swallow the red." Make a circular sweep of the hands, as already described, and bring the red ball behind the "spot" shell. "The red ball has vanished, you see. Now, 'plain' will swallow 'spot,' or 'spot' 'plain'; I don't know which it may be." Repeat the circular sweep, and close the two shells, with the red ball within (as already described), and show the one ball as in Fig. 77, but with the "plain" side upwards "This time 'plain' has swallowed 'spot,' I see. Sometimes it is the other way, when 'spot' chances to be the strongest.

"This is a very convenient way of carrying about a set

* A performer who is gifted with a soft and fairly moist palm will find no difficulty in this. If the palm is naturally hard and dry, it will be found advisable for this and similar tricks requiring a good grip on smooth round objects, to moisten it with a little glycerine, removing any surplus moisture by rubbing with a soft towel. The only drawback to this plan is that the hands soil very quickly afterwards.

of billiard-balls. Don't you think so? But I can make them still more portable than this." (While calling attention to the trick ball in the right hand, the performer palms in the left the small balls, one within the other, from the *pochette*.) "All that is necessary is a little judicious pressure." Make the motion of transferring the visible ball to the left hand, but really palm it in the right. Meanwhile, make a kneading motion with the left hand, and a moment later show the smaller ball, of course with

FIG. 80.



the cavity *away* from the audience. While the general attention is drawn to this new production, the trick ball may be dropped into the *profonde*, or deposited quietly on the *servante*.* If the thumb be kept over the opening of the small ball it may be shown (apparently), on all sides. Transfer to the right hand, which takes it as in Fig. 80, the thumb covering the opening. "See, a little [warmth and a little] *pressure, and you can make the ball as small as you

* A lighted candle on the table is a valuable auxiliary in tricks of this description—one hand occupying the attention of the spectators by ostensibly "warming" some real or imaginary object over the candle, while the other is employed as may be necessary for the purpose of the trick. In the present case the "kneading" movement above mentioned would be made over the flame of the candle, thereby drawing all eyes in that direction, while the right hand gets rid of the large ball.

like. A little more pressure" (here you make the motion of transferring the ball to the left hand, but really clip it by slightly bending the second and third fingers, at the same time removing the thumb from the opening. As a necessary result the very small ball is alone transferred to the left hand, which forthwith recommences the kneading motion), "and it is now, you see, of the size of a marble. Nobody could wish for anything much more portable than that."

You show ball No. 3 accordingly, and while the general attention is drawn to it, get rid of No. 2 into the *profonde* at the right side. "Perhaps, madam, you would like to examine the ball" (you take it between the thumb and middle finger of the left hand), "in its new condition. You are very welcome to do so." Take the ball by the *tourniquet* (*Modern Magic*, p. 150), really leaving it in the left hand, and make believe to hand it to the lady with the right, giving a gentle fillip with the middle finger on her palm, as she holds out her hand to receive it. The left hand, meanwhile, deposits the ball in the *profonde* on that side. "A pretty little ball, is it not, madam? What do you say? You haven't got it? But, pardon me, I have just this moment given it to you. Oh! it has vanished, has it? That alters the case. Now I understand. These successive de-materialisations and re-materialisations make the ball excessively volatile, and, if you are not careful, you crush it altogether. It is easily explained. The successive de-integration and re-integration of the component atoms tend to displace the cortical areas, and thereby to produce a solution of continuity and consequent disappearance of the material form. You will notice the same thing with

the silver spoons, when a thief gets down your own areas ; in fact that simple explanation will show you precisely 'how it's done.' "

The billiard-ball trick in the above form is somewhat expensive, costing, if I remember right, twenty-five shillings. The balls have to be turned and fitted with the utmost nicety, for the smallest hitch, say the trick ball declining to open when desired, or the red ball sticking within the shell when required to come out, would spoil the trick. On the other hand, neither must be too loose. The shells must not come apart spontaneously, or the trick ball rattle within, and to secure the golden mean demands exceptionally careful workmanship. Further, the balls must not merely be enamelled, but polished, and all these small items add to cost. For those who may not care to go to so great an outlay, a neat and inexpensive *black* ball is made, with two *papier mâché* shells. These do not fit like box and lid, but merely "butt" together. There is no duplicate of the solid ball, but the performer, while the solid ball is being examined, palms the two shells, from his waistband or elsewhere, and when the ball is returned, slips them over it, then proceeding to make one into two, and two into three, as above described.

From the elasticity of the material of the shells, they admit of a novel effect, namely, the apparent change of one of the supposed balls into an egg. The secret of this effect lies in the fact that the two shells are each coloured on the inside a chalky white. By suddenly turning this side of the shells toward the audience, and at the same time pressing the opposite sides of the shell with the finger and thumb,

the circle becomes an oval, and at a little distance a very fair imitation of an egg is produced. The hand must not, however, be held quite at rest, or a keen eye may detect that the exposed surface is not convex but concave.

The cost of the trick in the above form is, if I remember right, seven shillings.

THE CHAMELEON BALL.

This trick was originally brought out some years ago (under what precise title I do not now remember) by one of the "scientific novelty" companies, but I question whether it ever had much sale. The idea, so far as it went, was good, but the trick was too difficult for the juvenile conjurer, while on the other hand it was scarcely "finished" enough for the professional or high-class amateur. And so, between these two stools, the one too low and the other too high, it met the proverbial fate. With a little amplification, however, it forms a really good trick, not unworthy the attention of even the most finished sleight-of-hand performer.

As a matter of convenience, I will first describe the trick in its original form, and then proceed to indicate the points wherein it may be altered with advantage. The effect of the original trick was as follows :—The performer showed a small red ball, one and a half inch (or a shade more) in diameter. This having been duly examined, he proceeded by a series of deft manipulations to change its colour, showing it black, white, and green in succession, and finally restoring it to the original red.

The apparatus, as sold, consisted of a plain red ball without any specialty ; a second ball coloured half red and

half black, and a third coloured half white and half green. All three balls were of boxwood, and in the case of the two last-mentioned, the adjacent hemispheres of colour were divided by a square-cut groove an eighth of an inch wide by one-sixteenth deep, coloured, in the first case, black, and in the second, white. This groove was a valuable assistance in manipulation, inasmuch as it enabled the performer to tell by "feel" whether he had the one or the other hemisphere fairly presented to the audience. Lacking some such guide, he would be dependent on sight alone for the due presentment of the ball, and would be in constant danger of unintentionally exposing some portion of the rearward hemisphere, and thereby revealing the secret.

The manner of using the balls was as follows:—The performer having shown the red ball, took it apparently in (say) the left hand, but really exhibited in its place the black-and-red ball, red side outwards. Passing the right hand in front of it, he turned it round on its own axis, and was thereby enabled to show it as a black ball. While general attention was attracted to this change, he was enabled to get into the other hand, from the vest or elsewhere, the white-and-green ball. Bringing the hands together under pretence of rubbing the visible ball, he exchanged the one for the other, and exposing the white face of the new ball, showed that the black ball had now become white. Once more the ball was covered by the right hand, and forthwith it became green; a final "exchange" bringing it back to its original condition of red. It will be found on experiment, however, that the change of the green-and-white for the black-and-red ball is very difficult to manage effectively—the fact that both

hands are used, and that neither of them is shown empty after the change being, to say the least, rather suggestive.

The addition I would suggest is borrowed from the billiard-ball trick, consisting of a single shell just large enough to half-cover the ball. It should be of thin brass or zinc, and enamelled to match the red ball. With this addition the trick is not only rendered much more easy to work, but also becomes more striking in effect. The successive "changes" will in this case be as under :—

1. Red ball changes to black.
2. Back to red again.
3. Changes to green.
4. Back to red again.
5. Changes to white.
6. Back to red again.

The change back to red each time assists materially to persuade the uninitiated that one ball only is used throughout. The method of working will be as follows :—

The red-and-black ball should be at the outset in the left *pochette*, the shell and the green-and-white ball (separately) under the waistband, so placed as to be readily get-at-able by the right hand. The plain red ball should be palmed, and may be produced from the wand or otherwise at the pleasure of the performer.*

* A very pretty method of producing a ball is from the flame of a candle. The ball being palmed in (say) the right hand (clipped against the lower joints of the second and third fingers), the performer stands with his right side towards the spectators, and passes the hand rapidly once or twice up the candle. At the second or third attempt, the ball is rolled upwards with the

This is handed for examination, and meanwhile the performer palms, in the left hand, the black-and-red. Receiving back the plain ball in the right hand, he apparently transfers it to the left, really palming it, and showing the black-and-red (red side outward) in its place. The patter may run somewhat as follows :—

“I don't know what colour you consider this ball to be, ladies and gentlemen? Red, you say! Well, it does look red for the moment, but it's a very queer ball; you never can depend on it for two minutes together. At present you all say it is red, and it certainly looks like it, but I just pass my hand over it, so, and you see it is now black, at any rate, so it appears to me.”

During the first part of this harangue the performer has got rid of the plain ball into the right *pochette*, and bringing up the hand empty, passes it gently with a circular rubbing motion (though not near enough actually to touch) over the face of the ball. While the ball is thus masked from view, it is made, by the thumb and first and second fingers of the left hand, to describe a vertical semi-revolution, thereby bringing the “black” face to the front. While the attention of the audience is attracted by the unexpected change, the performer palms the “shell.”

“What say you, ladies and gentlemen? Black, is it not? But as I told you just now, you can't depend on it. I just pass my hand over it, and you see it is red again.” (He does so, leaving the shell over the face of the ball, and in withdrawing the right hand, brings it gradually below the

ball of the thumb, just reaching the tips of the fingers as these latter reach the flame. The movement requires some practice, but if neatly executed, the illusion is perfect.

other, and lets the solid ball fall into it. This is forthwith got rid of into the *profonde* (or elsewhere as may be most convenient), and the green-and-white ball palmed in its place.

"Again I pass my hand over the ball, and again it changes." As he speaks he brings up the right hand, and by reversing the movement last described introduces the green-and-white ball behind the shell. "Pardon me, I think I heard some one say that I had another ball in my hand. Pray, satisfy yourselves that such is not the case."

He shows that the right hand is empty, and that there is one ball only in the left hand. This may be done with perfect safety, by curling up the third finger beneath the under side of the ball. This keeps the ball well up into the shell.

"Once more I pass my hand over the ball" (he does so, and palms off shell), "and it is now green. Again I pass my hand over it" (leaves shell on) "and it is red again. Once more" (removes shell and makes a half-turn with ball) "and it is now white. Again" (replaces shell and lets the solid ball drop into right hand), "and it is red once more. Pray observe that all these curious changes are produced with one ball only." He changes the green-and-white for the plain red ball, and having this palmed, brings the shell over it from the opposite hand; then keeping the shell palmed lets the solid ball drop to the tips of the fingers, and carelessly offers it for inspection. "My own impression is that, notwithstanding appearances, it is a red ball, but I really don't know. Things get so mixed up now-a-days, that one doesn't like to answer for anything."

A further effect might be produced by the use of a

second "shell" of a different colour, say blue, to be substituted for the first, and used in place of this latter after the introduction of the green ball.

THE OBEDIENT BALL. (*Improved.*)

Readers of *Modern Magic* (p. 302) will have made the acquaintance of the "Obedient Ball," a solid ebony sphere with a tapering bore, through which a piece of whipcord is threaded. The diameter of the bore is many times larger than that of the whipcord, which therefore normally runs through it with perfect freedom. If, however, the cord be held in a vertical position, with one foot of the performer on its lower end, the ball will remain suspended at any point at which it may be placed, or to which it may be allowed to sink down.

The Obedient Ball, as above described, may now be purchased from a shilling upwards, and is so well known as to be hardly worth exhibiting. When, however, a performer takes an orange, chosen hap-hazard, and obviously free from preparation, threads a piece of whipcord through it with the aid of a packing-needle, and forthwith compels it to behave after the same manner, the trick assumes a new complexion, and may again be exhibited with satisfaction, the more so that in this shape it is as yet unknown to the conjuring depôts.

The principle of the trick is the same as that of the "ball," but it is slightly different in detail.* The "fake" in this case consists of a little tin tube, an inch and three-

* The trick of the "Obedient Orange" is the invention of my esteemed friend Mr. J. Learoyd, of Halifax, one of the most skillful and most popular of provincial amateur conjurers.

quarters long, tapering from three-eighths of an inch at its base to one-eighth at its apex, and slightly bent in the centre, after the manner shown in Fig. 81. This is threaded beforehand on the cord, after the manner of the "plug" in the older trick, and forced into the orange by pressure as

FIG. 81.



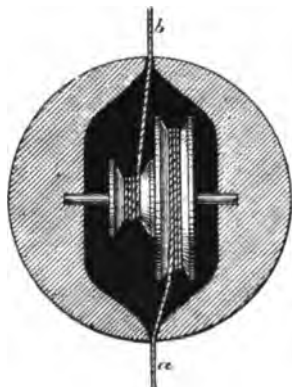
soon as the cord has been threaded through the latter. The packing-needle used should be of large size, say one eighth of an inch thick, while the cord is an ordinary piece of thin whipcord.

There is further a new form of Obedient Ball (sold at the conjuring depôts from 5s. upwards, according to size) which is a vast improvement on the old one, the knowledge of this latter giving no hint whatever towards the secret of its successor. Many of those, even, who know and use the improved ball would be puzzled to explain its *modus operandi*; indeed it is rather a difficult matter to explain at all, though dissection of the apparatus makes it readily intelligible. The cord in this case is permanently threaded through the ball (the bore being only just large enough to allow of its free passage) and is kept secure by a tassel at each end. When the cord is held upright, not only will the ball stop at any point of its downward course, but will at command climb higher up the string, ascending, stopping or descending at the will of the performer.

This curious, and at first sight inexplicable effect is produced by a little mechanical arrangement within the ball. See Fig. 82 (which shows a section of the ball). It consists of a double pulley or wheel working on an axis fixed across the internal diameter of the ball, at right

angles to the course of the string. The periphery of the one side of the wheel is more than double that of the other, and each has a deep flange. The supposed "cord" is in

FIG. 82.



truth *two* cords. The cord *a*, which passes out at the bottom of the ball, is coiled on the larger wheel, and its inner end is secured thereto. The cord *b*, which passes out at the top, is attached to the smaller wheel. Holding the cord *b* in the hand, the effect of letting the ball run down is to unwind the cord from the smaller and coil it on the larger wheel. But so soon as the cord is held taut and a "pull" is made upon it, the contrary result takes place. If both wheels were of the same diameter, the pull of the one cord would exactly counterbalance that of the other, but as the one is coiled on a large, and the other on a small wheel, the large wheel (having greater leverage) gets the mastery, uncoiling *a*, and at the same time coiling up *b*. The cord below the ball being thus lengthened, and that above it shortened, as a necessary consequence the ball rises.

As the small wheel takes up a less quantity of cord than the large wheel releases, it naturally follows that the total length of the cord above and below the ball, is increased by the pull. This fact, if noticed, would naturally suggest to an acute observer some mechanical arrangement within the ball, and the performer should therefore endeavour, by winding the upper part of the cord round his hand, or otherwise, to disguise the fact of such lengthening. One expedient for this purpose is to dispense with the use of the foot, and holding cord *b* high up (and stationary) with the one hand, to make the necessary pull by a downward movement of the opposite hand. The lengthening of the cord is in such case much less noticeable than where the lower end of the cord is kept stationary, and the pull is made from above.

There should be some trifling difference (not sufficiently marked to be noticeable by the spectators) between the two tassels which adorn the ends of the cord, so that the performer may be able to see at a glance whether he has the right side of the ball uppermost. On the other hand, when offering the ball for examination, he should be careful to do so with the opposite tassel uppermost, as no amount of pulling on the cord, when in that position, will induce the ball to rise, indeed the tendency of the pull is to force it further down.

The ball will only travel for a limited distance up and down the cord, and it will be found an advantage to make a knot in each cord at the point which it will actually reach. From such knot to the tassel may be twelve or fifteen inches.

The total length of visible cord, when the ball is at its

lowest point, should be about four feet. This, when the cord is pulled, and the ball raised to its highest point, is increased by twelve to fifteen inches.

Of course, as with most other conjuring tricks, the degree of effect produced by the ball will mainly depend on the manner in which it is presented. As good a *mise en scène* as any, perhaps, is to offer it as an illustration of "animal magnetism," the patter being to something like the following effect :—

"I am about to show you, ladies and gentlemen, a curious illustration of the effect of mesmerism, or, more correctly, animal magnetism, on inanimate bodies. You are aware, of course, that animal magnetism, otherwise known as 'od' force (a very odd force indeed, if it did all that is attributed to it), is an invisible fluid pervading all Nature, by means of which the human will, which in ordinary cases only acts on our own bodies, may be made to influence other persons, and even inanimate matter.

"I have here a simple piece of apparatus arranged expressly for the purpose of illustrating this force. It consists of an ordinary wooden ball, with a cord passing through it. You observe that the cord runs backwards and forwards with perfect freedom" (you hold the cord horizontally, one end in each hand, and show that such is the case), "and if the cord is allowed to hang perpendicularly, the ball as a matter of course falls to its lower end. Will some gentleman be kind enough to test the fact for himself?" (you hand the ball with the cord *à* uppermost.) "Put your foot on one end of the cord, sir, and hold the cord upright. I will raise the ball. As soon as I

release it, it falls, you see, and if it were not for this knot, which forms a 'stop,' your toes would have suffered considerably. Now, *I* will take the ball in the same way." (In receiving the ball, you turn it with the cord *b* uppermost, but hold the cord loosely.) "Again it falls, as you would naturally expect. But now I will mesmerise it a little." (You make pretended mesmeric passes over the ball.) "The first sign of the influence taking effect is that the ball no longer falls, but stops wherever it is placed on the cord.* The effect does not, however, end here. If the magnetic influence is strong enough, I can even compel the ball, by the power of my will, to climb up the cord. See, it begins to rise. Now it is under control, and if any lady or gentleman will express a wish as to its behaviour, I will command the ball accordingly. What shall the ball do, ladies and gentlemen? Go slowly down the cord? Very good. It does so, you see. What next? Slowly up? Up it goes. More quickly? Good! It obeys. Up to half-way, and stop? It does so."

Another very pretty method of working the "ball" is with the aid of a lady's fan, the "patter" proceeding on the assumption that the ball is made to rise or fall by atmospheric pressure. The ball being suspended from the left hand, the performer takes the fan in the right, fanning above the ball to make it descend, and below to make it ascend; with greater or less vigour, as it may be desired that the ball shall move more or less quickly.

* This effect is produced by holding the cord just taut, without any decided pull upon it.

CHAPTER XIV.

TRICKS WITH HATS.

THE tall silk hat has been the object of much well-merited abuse. It is ugly, inconvenient, and expensive. As a set-off to so many vices, it has one virtue. No other head-gear that could be devised would offer such facilities to the conjurer, who should devoutly pray that it may never go out of fashion. Even in the hands of a very moderate performer the familiar "chimney-pot" becomes a store-house of surprises. To appreciate its full capacity, however, the reader should have witnessed the performance of Hartz, in whose hands the old and hackneyed trick of the Inexhaustible Hat becomes something approaching a miracle. Standing on an all but naked stage, the performer continues for more than twenty minutes to produce from a borrowed hat, in rapid succession, an endless variety of articles; including not only an avalanche of playing cards and a quantity of soft goods, such as silk handkerchiefs, ribbons, &c., but lighted lanterns of metal and glass, cigar-boxes, soda-water tumblers of various colours, silver goblets, champagne bottles, a large bird-cage with a living bird, a skeleton crinoline, and last, but not least, a human skull, the latter object rising spontaneously from the hat, placed on a small glass table at a distance from the performer. I do not propose to give instructions

for imitating Hartz's performance, for it would be practically impossible to do so. I could give the dry bones of the trick, but unless by some mystic spell I could put Hartz himself into the reader's pantaloons, he would be as far as ever from being able to work it. I might as well endeavour to teach in writing Henry Irving's reading of *Hamlet*, or my young namesake's rendering of some difficult pianoforte *concerto*. It is noteworthy that among the scores of professional conjurers who have witnessed Hartz's hat trick, and any one of whom could give pretty close guesses at his *modus operandi*, not one has ventured to imitate it.

"None but himself can be his parallel."

The general principles of the trick are familiar to the merest tyro in conjuring. These are supplemented in some small degree by ingenious mechanical contrivances, but the main secret lies in the artistic way in which each word and gesture of the performer has been studied and combined, so that the production of each successive article, or group of articles, shall facilitate and cover the introduction of the next.

Hartz possesses in an extraordinary degree the faculty which has been said to be tantamount to genius, namely, "an unlimited capacity for taking pains." His "hat trick" has been the gradual growth of years. Within my own remembrance I have seen it further and further developed, and I have known its author devote days and weeks of labour (carried often into the small hours of the morning) to work out some new idea or hypothetical improvement casually suggested in conversation. It is of

such material that the true artist is made, and the devotion of Hartz to his life-work has been repaid by the attainment of a degree of finish perhaps never exceeded. There are many conjurers who have a more brilliant stage manner, and from that fact enjoy greater popularity with the groundlings, but for combined ingenuity of contrivance and neatness of manipulation, Hartz stands, so far as my observation extends, unrivalled among living performers.

Reverting to the subject of hat tricks generally, sundry new appliances have been devised for the purpose of production from hats. One of the most original is —

THE BUNDLE OF FIREWOOD.

This is to all appearance an ordinary bundle of firewood. Sundry other articles (generally baby-linen, and a feeding-bottle half full of milk) are first produced, and followed by the "bundle," which, being of such a size as itself to completely fill the hat, renders the production of the other objects the more difficult of explanation. Where were they? for the hat, so thinks the innocent spectator, could not possibly contain both at the same time. Sooth to say, they were inside the bundle, which, in reality consists of a cylindrical box of pasteboard, round which the familiar sticks are placed in due order, and kept in position by the orthodox piece of string. The sticks of firewood are an inch longer than the height of the box, and accordingly project half an inch or so at top and bottom. The circular space thus left vacant is filled up by short ends of wood, glued on to the top and bottom. The top of the box is hinged so as to form a lid, after the manner shown in Fig.

83, and within it are packed the various articles to be produced.* The suggested pretext for the presence of the bundle of wood in the hat is usually that it was intended for warming the milk in the feeding-bottle; and the owner of the hat is complimented on the completeness of his nursery arrangements.

The "bundle" may be placed on the *servante*, and

FIG. 83.



"loaded" into the hat in the ordinary manner, one hand holding the hat, and the other introducing the bundle. A better plan, however, is to load it from the back of a chair. A wire pin, an inch in length, is inserted into the wood of the chair, pointing upwards at an angle of 45° or thereabouts, and on this the bundle is hung by means of a loop of string. The chair must of course be one with a solid back, or if other-

wise, must be temporarily adapted for the purpose by throwing a piece of drapery over it, so as to mask the presence of the bundle.

To effect the "load" the performer, in a careless sort of way, drops the hand which holds the hat behind the chair, and draws the hat over the bundle, thereby lifting the latter off the pin which holds it. When the hat is again

* As originally made, the "bundle" was open at one end. This gave more space within, but the addition of the lid is an improvement, inasmuch as it allows both ends to be shown. An indiarubber spring makes the lid self-closing, so that the bundle can be tossed from hand to hand with perfect freedom.

brought into view the bundle is within it, and may be produced at pleasure. The movement is not difficult, but some practice is necessary in order to perform it neatly. I need hardly remark that the performer must not look behind the chair, or the spectators will instantly suspect that something is there concealed. On the other hand, he must judge his distance accurately, or he will sweep the bundle on to the floor instead of into the hat.

A mechanical *servante*, which tips up like a gravel-cart, and tilts the load into the hat, may be had at some of the conjuring dépôts, but it is more difficult to fix and remove than the wire pin, and I cannot see that there is any material advantage to be gained by its use.

The wire pin should not be too thick, nor should it be driven nail fashion into the chair (unless indeed the latter be the performer's own property, in which case he can do as he pleases). The pin may consist of half a darning-needle, and if the needful hole be bored with a bradawl *one size larger* than the needle, the latter may be simply dropped into the hole, and removed as soon as it has served its purpose, without paterfamilias suspecting that his cherished mahogany has been maltreated, even to this nominal extent.

A FLOWER-GARDEN FROM A HAT.

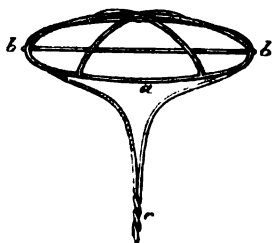
This is a very pretty and effective finish to a hat trick. The performer, after producing sundry other objects, takes from the hat and throws on the stage or floor a number of little bouquets or tufts of flowers, some six or seven inches high. The flowers are thrown out in a careless, haphazard fashion, but instead of falling flat, as might naturally be

expected, each bouquet plants itself, so to speak, as it falls, remaining fixed in the floor in an upright position until again gathered up by the performer or his assistant.

This pretty effect is produced in a very simple manner. The flowers are of the kind known as "feather" flowers, which will bear a great deal of compression, but again expand freely as soon as they are released. The sprays of each bouquet are arranged round a stout central wire, at the bottom of which is a leaden bullet. Projecting from the under side of this bullet is a sharp steel point. As each bouquet is thrown out of the hat, the weight of the bullet ensures its falling right end downwards, and the force of the fall drives the sharp point into the flooring, and so makes the flower stand upright. If the points are sharp and of good quality, they will fix themselves through baize or carpet as readily as into a naked floor.

I may here note that a large bouquet of flowers, on a different principle, has been arranged for production from a

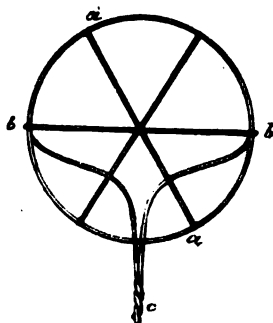
FIG. 84.



borrowed hat or handkerchief, preferably the latter. The flowers are in this case arranged on a wire framework, shaped as shown in Fig. 84. The hoop *a a* (which is covered with muslin or other soft material, to which the

flowers are attached) is pivoted on the points *b b*, and may at pleasure be brought into the position shown in Fig. 85, in which position it is retained by a little catch on the stem *c*, though it flies back instantly under the compulsion of a spring the moment each catch is released. When the

FIG. 85.



top is folded down in the manner above described, the bouquet becomes nearly flat, in which condition it may be kept within the breast of the performer's coat without attracting observation. It is produced under the momentary cover of a hat or handkerchief, and the catch being simultaneously released, the bouquet resumes its normal condition, in which shape it seems impossible that it could have been concealed as above described, or indeed in any way about the person of the performer.

A tolerably deep lace border round the hoop disguises the nakedness of the framework, while adding practically nothing to the bulk of the bouquet when folded.

THE CANNON-BALL TRICK. (*Improved.*)

The old feat of producing a cannon-ball from a hat has

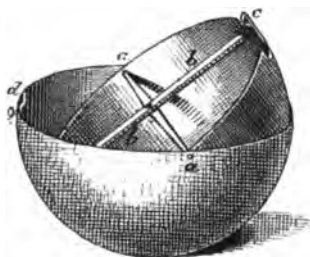
been performed so many thousands of times by successive generations of conjurers, that in its pristine form it is now scarcely worth exhibiting. It may however be worth while to indicate one or two improvements which have been made in the trick, and which, to a certain extent, renew its youth.

The first improvement I will mention is a little contrivance of my own. A good many people know or suspect by this time that the cannon-ball comes from some secret resting-place at the back of the table, and the marvel of its appearance is discounted accordingly. But if a performer can produce the ball where, obviously, no such hiding-place is available, or, better still, without approaching the table or any article of furniture at all, it is clear that some other explanation of its appearance must be found, and the knowing ones are at fault accordingly. It seems clear that no bulky an object as a cannon-ball could not possibly be concealed about the person of the performer, and yet, where else can it come from?

The truth is that the ball *is* concealed upon the person of the performer, being specially contrived to that end. It consists of two hemispheres of zinc, the one a shade smaller than the other. The two hemispheres revolve freely (see Fig. 86) on a common axis *aa*, the smaller revolving within the larger; they may thus be made to assume the appearance either of a half ball or a whole ball at pleasure. In the former condition the ball may be concealed in the *profonde* or within the breast of the performer's coat, just in front of the armpit, without attracting any observation, and introduced into the hat with comparatively little difficulty. A cross-bar *bb*, pivoted on the

centre of the axis aa , so as to lie either parallel or at right angles to it at pleasure, serves to keep in position any multiplying balls, bonbons, or the like, with which the ball may be loaded. When the ball is duly packed, this cross-bar is turned at right angles to aa . After the introduction into the hat, the bar is turned parallel to aa , thereby

FIG. 86.



releasing the contents of the ball. These having been produced in due course, the inner half of the ball is made to describe a semi-revolution, completing the sphere, in which condition it is maintained by the little catch c , which engages itself in the spring d . It may now be produced from the hat, and will have every appearance of a solid ball, for, being black, the junction of the two balls is invisible at a very short distance. For greater security, however, it is desirable to place the ball on the table with its larger hemisphere towards the spectators, in which position even the acutest eyesight can make no inconvenient discoveries.

Two balls, or even three, on the above principle, could be loaded into a hat from the person of the performer without much difficulty.

In another version of the cannon-ball trick, the *servante*

is employed for the introduction ; but the marvel of the trick lies in the number of the balls produced, five or six being brought out of the hat as the result of a single load. The balls are in this case of indiarubber, though by no means what are popularly known as indiarubber balls. They are cast hollow, but with unusually thick walls, so that they shall readily expand, and when expanded shall not betray their elastic nature. When compressed into a concave form, six of them can be packed, one against another, so as to occupy little more space than one only would do when fully developed.

Five of the indiarubber balls are generally used in conjunction with one solid wooden ball (loaded separately into the hat), which latter being allowed, as if by accident, to fall on the floor, raises an inference, in the minds of the uninitiated, that all six are of like weight and solidity. A little expedient of my own produces the same effect somewhat differently, and has the advantage that any one of the balls, or the whole number in succession, can be proved "solid" at pleasure. All that is necessary is to have an oblong leaden slab (say two and a half inches long by one and a half wide, and three quarters of an inch thick) strapped to the right wrist, or rather forearm, within the coat sleeve, on the under side of the arm. Any one of the balls, being taken between the hands, may now be brought down upon the table with a ponderous "thud," produced apparently by the impact of the ball itself, but really by that of the concealed slab, on the table. Some little practice will be necessary in order to produce a perfect illusion, as the ball and the slab must reach the table exactly at the same time, the former, however, being

checked just as it reaches the surface, as an actual blow would show that the ball yielded under pressure, if indeed it did not jerk it out of the hands altogether.

Before finally quitting the subject of the cannon-ball trick, I may take the opportunity of describing an ingenious piece of apparatus devised by Robert-Houdin for use in conjunction with it. It is known as—

THE CANNON-BALL GLOBE.

This is a bronzed or silver-plated globe, divided horizontally into two portions, forming vase and lid respectively. The globe is supported on an elegant pedestal, the precise design of which is a matter of taste. Sometimes it is a mere pillar like that of a lamp, more or less richly ornamented. In some cases Atlas himself is made to carry the globe upon his shoulders, but more often it is held aloft by a mediæval man-at-arms, after the fashion shown in Fig. 87.

The dimensions of the globe (shown in section and open in Fig. 88) are such as exactly to contain a metal cannon-ball, which forms part of the apparatus. This cannon-ball consists of two hemispherical shells *a a*, rebated at the edges so as to fit closely together, though separable at pleasure. In the middle of each hemisphere is a small hole, say three-eighths of an inch in diameter, forming the centre of a slight depression. From the corresponding points of the upper and lower portions, *b b*, of the globe project a couple of spring catches or tongues, *c c*, each in the shape of a cloven arrowhead, and so arranged that on pressure the two points unite, though they again separate

the moment such pressure is removed. A second cannon-ball, of wood and solid, completes the apparatus.

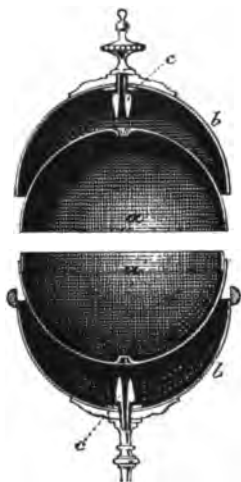
FIG. 87.



The main effect to be produced is the disappearance of the cannon-ball from the globe, which may of course be led up to in a variety of different ways. Robert-Houdin's own working of the trick was as follows :—

Having at an earlier stage borrowed a hat for the purpose of some other trick, the performer loads the solid cannon-ball into it, and leaves it on the table, biding its opportunity. He then performs the trick of the crystal balls (see *Modern Magic*, p. 426), and at the conclusion, by

FIG. 88.



way of further illustrating the fluidity of the ball, undertakes to pass it through the crown of the hat upon the table. Taking the hat in one hand and the glass ball in the other, he makes believe to be about to pass the ball through the crown, but fails to do so. "I can't understand this;" he remarks, "there must be something in the way." Then, glancing into the hat, "Oho! this quite accounts for it. Of course I could not pass the ball through the hat with a great thing like this in it." So saying, he turns over the hat, and out rolls the solid cannon-ball. It is picked up

and carried off by the attendant, but the performer calls him back again.* He returns accordingly, bringing back the ball, and placing it on the table. Not the same ball, however, for during his momentary absence he has exchanged it for the hollow ball belonging to the cannon-ball globe. Within this ball have been beforehand placed a pack of cards, a small silk handkerchief, and a glass ball, all duplicates of like articles which the performer has been using in the course of the performance, and which still remain on the table.†

The cannon-ball being brought back again, the performer remarks "Never mind, as I have failed to pass the ball through the hat, I will see if I can't do the same sort of thing in a still more striking way. I will put this cannon-ball into this vase, which seems to be about the right size for it,‡ and make it invisibly pass out again."

He brings forward the vase, and places it on the table,

* If the performer can manage so to drop the ball that it may spontaneously roll off behind the scenes, he may follow it himself to bring it back, and the intervention of the assistant will not be necessary.

† These articles may of course be varied, in accordance with the tricks that have immediately preceded.

‡ Robert-Houdin had at the back of his stage a sort of sideboard, whereon were ranged some of the more imposing pieces of apparatus intended to be used during the performance. The Cannon-ball Globe was one of these.

It seems, if one may venture to criticise so great a master of the art as Robert-Houdin, a weak point that the performer should abandon his expressed intention of passing the ball through the crown of the hat. The doing so is a perfectly straightforward matter:—Take the ball in the left hand, and thence (apparently) in the right hand by the *tourniquet* (*Mod. Magic*, p. 150). Pick up the hat with the left hand, and hold the ball fast against the lining. Then make the motion of passing the ball through from the outside with the right hand, the left at the same moment letting it fall within the hat, like the coin in the case of the Shower of Money. The globe feat may then follow, as still more surprising.

then places the cannon-ball within it, taking care so to adjust it that it shall have the holes at the opposite extremities of its vertical axis, so as to correspond with the position of the spring-catches, which duly engage themselves therein. He then puts on the cover.

"Now, ladies and gentlemen," he says, "in order to force the ball out of the vase, the best plan, I think, will be to pass two or three other objects into it, and as there will not be room for all, the cannon-ball will be obliged to make way. First, this glass ball." This is taken in the left hand, and thence by means of the *tourniquet* transferred (apparently) to the right, from which, at the word "Pass," it vanishes. The handkerchief is rolled up into a ball, palmed, and vanished in a similar way. The cards are spread on the table, and with a semicircular sweep of the hand made to fall on the *servante*. When the vase is opened, the cannon-ball is pulled apart by the action of the spring-catches, one half remaining in the upper and the other in the lower portion of the vase. So placed, they are invisible, for the interior of the ball is japanned the same colour (usually black) as that of the vase. The impression produced in the mind of the audience is that the ball has departed altogether, and the presence of (apparently) the same articles previously seen outside confirms that impression.

Two little additions will be found to heighten the effect of the trick. The one is to borrow a visiting card from some person present, and to "pass" it into the globe with the other articles. The card in reality remains simply palmed in the hand, and is introduced after the vase has been opened: but as its identity cannot well be questioned, it goes far to persuade the audience of the genuineness of the

other articles also. The second point is to have ready on the *servante* a second (solid) cannon-ball, and to load this into the hat at some convenient stage of the trick; to be ultimately produced as the ball which was a moment before in the vase, but has by some means found its way back to its old quarters.

THE PAPER RIBBON AND THE BARBER'S POLE.

Among the many articles that can be produced from a hat few have a prettier effect than paper ribbon. It has

FIG. 89.



further the advantage that when duly rolled it occupies so small a space that some hundreds of yards can be introduced at a single "load," exhibiting when developed a bulk many times larger than the hat itself. The paper should be about three quarters of an inch wide, and is introduced in the form of a flat roll, about five inches in diameter, as shown in Fig. 89. As sold at the conjuring depôts it is wound on a wooden roller in a lathe and then cut off, roller and all, to the proper width; and it is best to procure it in this way, using a fresh supply each time. It is possible to roll the paper by hand, but it is a very troublesome task, and the roll so made falls, at best, far short of the neatness and compactness of the machine-rolled article.

The roll may either be loaded into the hat alone, or form a portion of a larger load, the whole being kept together by a black silk bag or wrapper. If the roll be used alone, it is a good plan to black it over with ink. The ink does not penetrate (in the case of a machine-made roll) beyond the surface, so that practically it is only the edges of the ribbon and about fifteen inches of the surface of the outer end that are affected. The blackening makes, therefore, no difference to the appearance of the ribbon as ultimately produced, while it makes the roll much easier to load into the hat without observation. This may be done either from the arm-pit, from within the front of the vest, or from the *profonde*.

In producing the ribbon the performer should commence from the centre of the roll, and not from its circumference. The ribbon may at first be drawn out somewhat slowly, but as the quantity produced increases the performer should appear to grow impatient, and draw it out hand over hand as fast as he can. Even at this rate he will make but slow progress in comparison to the quantity to be produced, and will find it necessary to adopt some quicker expedient. This is done as follows:—Taking his wand in the right hand and placing the end of it under the ribbon, he begins to move it round and round rapidly in a circle of some two or three feet diameter. The wand carries the paper with it in similar circles, producing a very pretty effect, and as each revolution draws out from six to nine feet of the ribbon (according to the size of the circle described) the work of production proceeds very rapidly, and in a few minutes the table and floor are heaped high with apparently endless coils.

Before a juvenile audience the effect of the feat may be enhanced by the subsequent production of what is known as "the barber's pole." Having produced the ribbon as above described, the performer makes a pretended attempt to put it back into the hat. Of course he cannot do so, its bulk in its present condition being far too great, but he professes to believe that the difficulty is caused by some object in the hat. "Yes," he says, glancing into it, "here is something or other, but I can't quite make out what it is." Placing the hat mouth upwards on the table he begins to draw from it, lifting it gradually higher and higher, what appears to be the smaller end of the familiar "pole," the sign of the barber's shop. Longer and longer, and larger and larger it grows, till it has attained a height of five feet and an outside diameter of two and a half inches; when, under pretence of having it wrapped up for the owner of the hat to take home with him, the performer lifts it out of the hat, and carries it behind the scenes.

The supposed "pole" in reality consists of another roll of paper, but in this case of slightly different construction. It is of stiff cartridge or "elephant" paper, about three inches wide, and coloured (longitudinally) one half red, one half white. Some makers introduce a third stripe of blue. The outer end of the roll is securely pasted down, and the pole is developed from the centre, to which a short end of cord or ribbon is attached, that it may be more easily drawn out when desired. The end is not in this case drawn completely out, as in the case of the "ribbon," but gradually lifted, so as to maintain the spiral form, in which condition it exactly simulates the solid pole.

Some performers, in order to produce a more complete

illusion, have a second "pole" of solid wood, but covered so as to correspond with the paper one, in readiness behind the scenes. When the performer lifts out the paper pole as before mentioned, he hands it to his assistant, who forthwith carries it off, the performer pretending not to notice that he is doing so. No sooner has he got out of sight, however, than the performer calls him back again and asks why he took it away without orders. The assistant looks foolish, and leaves the pole (the wooden one, for which he has exchanged the other) leaning against the table, whence it presently falls on the floor with a "thud" which removes all possible doubt as to its solidity.

This little scene is of course subject to any amount of variation, the only essential point being the exchange of the two "poles."

THE ANIMATED CIGAR.

Among the less known "hat" tricks, I may mention a little illusion of my own (now procurable at most of the conjuring dépôts), known as the "Animated" or "Dancing" Cigar, wherein an ordinary cigar is made to stand upright, balance itself, bow to right and left, &c., on the crown of a borrowed hat. The patter may run somewhat as follows :—

"I am about to show you a curious experiment in animal magnetism, for the purpose of which I must ask some gentleman to oblige me, in the first place, with the loan of a hat. Thank you. Now will some one else oblige me with a cigar? I am not going to smoke it—I am merely going to make it stand on end, and balance itself, on the crown of the hat. Will you assure the company, sir, that this is

a common cigar? I don't mean a *very* common cigar, you know, but an ordinary, everyday cigar, without any mechanism or preparation about it. You are all satisfied that it is so? Then now to make it stand on end.

"Of course in a natural way, it would be quite impossible to make a cigar do anything of the sort, but with the aid of a little animal magnetism, it is easy enough. I'll show you how it's done. First, I describe a magic circle on the crown of the hat, the nearer the centre the better. Then I breathe gently on the crown, and also on the cigar, so as to establish a mesmeric relation between them, and then I place the cigar erect within the magic circle." (This is done, but the cigar falls.) "The influence is hardly strong enough yet, but it will soon develop itself. That is better, the cigar stands erect, you see, self-balanced, and you will find that it is now under complete control. Come! cigar, bow to the ladies." (The cigar inclines gravely to the front.) "Now to the ladies on the right. Now to the ladies on the left." (The cigar bends each time in the direction indicated.) "If the conditions are favourable and the influence is strong enough, perhaps the cigar might be induced to favour us with a little dance. Do you think you could manage it, cigar?" (Cigar bends thrice.) "You see it bows three times, which, according to the approved spiritualistic code, means 'yes.' Will the lady at the piano oblige with a little waltz music, or something else of an appropriate character?"

The performer grasping the hat by the brim, moves it round and round in horizontal circles, keeping time to the music, the cigar swaying with the motion.

"You see the cigar keeps time in the most obliging way, but I feel that the power is beginning to fail. Will the owner of the cigar take it from the hat himself, and see that it really is his own, and not a mechanical imitation? You will find it smoke all the better, sir, for having gone through this little experience."

The secret lies in the use of a very simple piece of apparatus; a little rod of ebony, or other hard wood, six inches long and five-sixteenths of an inch thick, with a little cup or thimble at the one end, and a strong sharp needle, an inch and a quarter in length, projecting from the other. (See Fig. 90.) This is placed, needle downwards, in the left sleeve of the performer, and after the hat is borrowed is allowed to slip down into it. During the performer's first pretended endeavours to balance the cigar on the crown of the hat, he applies the needle (with the left hand, which holds the hat) to the centre of the crown inside, and presses the needle through it. This, however, is done very gradually, so that only the extreme point shall pass through in the first instance. As soon as he sees the point emerge from the surface he covers it with the lower end of the cigar, and thrusts it home within the body of the cigar.

FIG. 90.



The hat may now be transferred from hand to hand, or tilted in any direction, but the cigar will still remain upright, its weight being counterbalanced by that of the wooden rod within. (See Fig. 91.) If the hat be moved round and round in circles, the rod sways from side to side,

and communicates a corresponding movement to the cigar. By inserting the middle finger of the hand which holds the hat into the thimble at the lower end of the rod,* the cigar

FIG. 91.



may be made to incline in any given direction, and so to bow to the company, &c.

When the owner of the cigar puts forth his hand to take back his property, the performer at the same moment withdraws the needle from below, and lets the little rod again drop into his sleeve, when both cigar and hat will of course stand any amount of examination.

A HAT WITH A HOLE IN IT.

This is not to be regarded as an independent trick, but

* This thimble is an addition suggested by Mr. Bland. It is not essential, but adds greatly to the ease and certainty of working.

rather as an *impromptu*, or incident to follow some more important illusion.

The performer, having used a borrowed hat for the purpose of some trick, and being apparently about to return it, pretends suddenly to notice something peculiar about it. "Excuse me," he says, gazing into the interior, "I am afraid there has been a little accident here; but I really don't see how it could have happened. Was this hole already in the crown when you lent me the hat?" "What hole?" naturally enquires the owner. "This hole," replies the performer, showing the crown with the tip of his forefinger thrust through it. The horror of the proprietor of the luckless headgear may be imagined. There can be no deception, for the finger is seen to move. And yet, after the rest of the audience have enjoyed a laugh at his discomfiture, the finger is withdrawn, the performer "restores" the article after such fashion as suits his taste, and the hat when returned to the owner is found as good as ever, with no sign of having undergone even the slightest damage.

This ingenious illusion is produced by the use of a dummy finger, made of wax on a cork body, and coloured in exact imitation of life. From the hinder end of this projects a strong sharp needle, an inch and a half in length. This is palmed in the left hand. While the performer, pretending to discover a hole, anxiously gazes inside the hat, he thrusts the needle through from the outside. Then reversing the position of the hat, he thrusts his right arm within it and takes hold of the needle, at the same time showing the "finger" on the outside. By moving the

needle backwards and forwards within the hat, he produces a corresponding movement of the finger without. To remove it, he reverses the process, carrying off the finger with the left hand, at the same moment that he pulls the right arm away with a jerk, as if the finger was rather a tight fit in the hole.

I myself use a little addition, which adds materially to the effect of the trick. Having shown the finger thrust through the hat, I profess an affectionate solicitude lest the wearer should take cold, and, as a preventive, volunteer to stop the hole with a cork. This I do accordingly;—a cork is thrust into the supposed hole, and shown *both within and without the hat*, to the confusion of any incredulous person who may have suspected that the hole only existed in a Pickwickian sense.

This effect is produced by the use of a cork cut in half, with a needle point (projecting about half an inch) firmly cemented into the cut face of one of the halves. When the cork is first shown, this point is thrust into the opposite half of the cork, in which condition, if the parts are pressed well together, the division becomes imperceptible. When it is desired to insert the cork in the supposed hole, the halves are pulled apart. The needle is thrust through the crown from outside, and the second half impaled on it within; in which condition the hat may be shown both inside and outside, the effect of a complete cork thrust through the fabric being exactly simulated. When it is desired to remove the cork, the withdrawal of the outer half simultaneously releases the inner half, which may be allowed to drop on the *servante* or behind some object on the table.

It is well to have a duplicate cork (unprepared) in readiness, to be exhibited as the one just withdrawn. This should be in the hand which withdraws the outer half, and be deftly substituted for it.

Coins of large size, say florins or pence, are occasionally adapted for being apparently thrust through the crown of a hat. In the simplest form of the illusion the coin is

FIG. 92.



FIG. 93.



merely cut in half, as shown in Fig. 92, a needle-point being brazed into it at right angles. A more perfect appliance is shown in Fig. 93. In this case both portions of the coin are used, and held together after the manner of the folding coin described at page 158, by a tiny indiarubber ring passing round the outer edge of the coin, in a groove cut for that purpose. A needle-point, is, as in the former case, brazed into the one portion, (generally in this case the larger half,) a recess being cut in the face of the opposite half to accomodate it. The normal condition of the coin is as shown in Fig. 93, its opposite side having (but for the horizontal cut across, which is practically invisible at a very short distance) the appearance of an unprepared coin, but the one portion may at pleasure be bent back at right

angles to the other, allowing of the needle-point being thrust into the crown of the hat, as shown in Fig. 94. This represents the coin as seen by the performer himself. From the opposite side, which is the point of view of the spectators, the coin looks like an ordinary piece of money, passed not quite half-way through the fabric. The moment it is withdrawn, the bent portion flies back to its normal

FIG. 94.



condition, and "Richard is himself again," to all appearance a perfect coin.

A coin of this kind may be used with very good effect in the "SHOWER OF MONEY" trick (*Modern Magic*, p. 205). Two or three coins having been "passed" by sleight-of-hand through the crown of the hat, the performer may offer to show that there is "no deception" by making one coin pass through *visibly*, and as slowly as the company please. Accordingly, he thrusts in the needle-point of the prepared coin, and calls the attention of the company to the fact that it is half-way through. If he is using the folding coin, he may pull it out again, thereby removing any possible ground of suspicion

that it is not a complete coin. Again he applies it, then professedly pushes it through, but in reality palms and removes it, at the same time letting fall another coin, from the left hand, within.

Another "conjurer's joke" is the passing of a cigar through the hat, a half-cigar, on a solid foundation, being prepared with a needle-point in the same way as the "finger." This being palmed in the right hand, the performer borrows a cigar, taking care to secure one which shall pretty nearly resemble his own. This he takes in the left hand, and thence apparently in the right, showing in place of it the end of the dummy. The real cigar remains palmed in his left hand, which forthwith picks up the hat.* The right hand thrusts the needle-point into the hat, showing the cigar half-way through: then apparently pushes it right through, but, as in the case of the coin, palms and removes it, the left hand letting the borrowed cigar fall within the hat, which is forthwith presented to the lender of the "weed," that he may resume and identify his property.

It may not be amiss to relate at this point, by way of caution, a story told of an enthusiastic amateur who took a great fancy to this trick. By way of prolonging the agony of the owner of the hat, he was wont to lay it down for a moment or two, with a cigar, half-crown, and his wand all

* The best way to palm a cigar is to let it lie along the palm in the direction of the fingers, when a very slight contraction of the hand will nip it between the middle joints of the fingers and the ball of the thumb, where it will be securely held.

sticking out of the crown in various places. The finger, for obvious reasons, he was accustomed to remove before laying the hat down ; but one day he made a little mistake. He inadvertently withdrew the cigar-end instead of the finger ; and the audience were treated to the curious spectacle of a wizard pleasantly discoursing as if nothing particular had happened, while at several feet distance his forefinger was pointing heavenward from the crown of the innocent hat.

THE WAND PASSED THROUGH THE HAT.

As will have been noted from the little story with which I concluded the last section, the magic wand is numbered among the articles which have been adapted for passing through the hat. With his present knowledge the reader will at once infer that the desired effect is produced by means of a dummy "end" corresponding in appearance with the wand in ordinary use, and armed with a needle-point after the manner described as to the cigar. Such indeed is usually the case, the one difference being that the wand is professedly pushed through from *within* the hat, the end being shown outside, moved about from within by agitating the needle, and then withdrawn. Neither the wand nor the cigar, to my own mind, is as good as the "finger," but I am indebted to the kindness of a correspondent, Mr. W. J. Collins, of North Ipswich, Queensland, for the knowledge of an improved wand, of his own invention, which can be made to shorten or lengthen at pleasure from within the hat, the wand to all appearance being drawn visibly backwards and forwards through the supposed hole. The illusion in this shape is extremely effective, as

will be found by studying the face of the owner whenever it chances to be exhibited.*

The appearance of the wand-end is as shown in

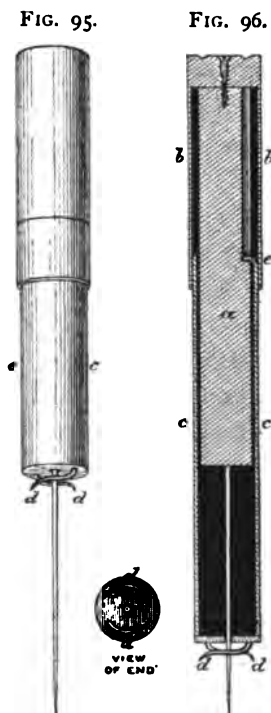


Fig. 95, and its construction as exhibited by Fig. 96. *a* represents a solid wooden plug, to which, by a screw at its upper end, is attached the cap *b b*. In the opposite end of

* As the trick is really a good one, and a complete novelty in England, I have, by permission of the inventor, handed his rough model to Mr. Bland, who has reproduced it in a very neat form, with ordinary wand to correspond.

a is fixed a long needle-point, projecting two full inches. The cap, it will be observed, is considerably larger in diameter than the plug, leaving a space of $\frac{1}{16}$ th inch, or thereabouts, between. This space is occupied by a brass tube, *c c*, japanned in imitation of ebony, and so regulated in point of size as to slip easily backwards and forwards over the plug. A little stop, *e*, working in a groove in *a*, prevents its being withdrawn too far. To the lower end of this tube are brazed two points, *d d*, each about three-quarters of an inch in length, and bent round so as to form a segment of a spiral, like the points of a gun-screw. If the long needle-point be pressed well home through the top of a hat, and a half-turn be made in the direction of the points, these latter will penetrate the silk and attach the wand securely to the crown. The normal condition of the apparatus is as shown in Fig. 95, but by taking the cup *b b* between the finger and thumb, and drawing it upwards, the wand may be elongated as shown in Fig. 96. By moving it gently up and down in this way, a complete illusion is produced. It seems impossible to question that the wand really moves up and down through the hat. After a few up-and-down movements from outside, the needle will work easily enough to allow of the wand being worked from within the hat, by pushing up and withdrawing the needle. A twist of the wand in the reverse direction to that which fixed it, detaches it from the hat.

The end is made so as precisely to correspond in appearance with the ordinary wand, which latter must be in the hand that holds the hat (usually the left), as it is professedly thrust through from within. The greater part of its length may lie within the sleeve of the performer.

A little discretion should be exercised in the choice of the hat used, which should be one that has seen some service, in which case it will be little the worse for the experience. If a new and glossy hat be used, the points are apt to leave marks, which not only tell tales, but may not unreasonably be objected to by the proprietor. This, however, creates no practical difficulty, in view of the fact that the use of the "wand" is only a mere incident, and not a regular item of the programme. If the hat borrowed for some other trick proves suitable, the wand business can be introduced ; if not, it can be omitted.

THE MAGNETIZED HAT.

I take this trick next in order, as being the invention of the same gentleman (Mr. Collins), to whom I am indebted for the secret of the "penetrative wand."

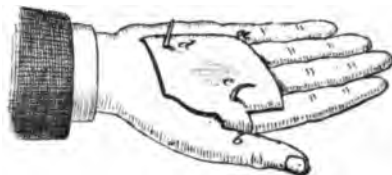
The performer introduces the trick with a few remarks about magnetism, animal and otherwise, and by way of illustration borrows a hat, preferably a stiff low-crowned felt. Taking it in the left hand, he rubs the fingers of the right hand on the left sleeve for a moment or two, in order "to develop the electric fluid." This done, he lays the hand flat on the crown of the hat, which is forthwith seen to adhere to it. He waves the hand about in various directions, but still the hat does not fall. Finally, with a jerk, he throws the hat up in the air, catches it, and hands it back to the owner.

The secret lies in the use of a little appliance of tin or sheet brass, as illustrated in Fig. 97.

It consists of a plate, bent to fit the palm, and having its extremities turned up so as to form two clips or projections,

the one, *a*, lying between the third and fourth fingers, and the other, *b*, just within the fork of the thumb, so that by a slight contraction of these, a firm grip is obtained. Projecting from the surface of the plate are two needle-points,

FIG. 97.



c and *d*; *c*, as will be seen, is slightly curved outwards; *d* is straight.*

This appliance is palmed beforehand, the performer taking care, when rubbing the right hand on the coat sleeve as described, to rub the fingers only, so that the points may not hitch in the cloth. When the hand is applied to the crown of the hat, a gentle pressure in the right direction engages the hook *c* in the hat. When (but not until) it is well home, *d* is in turn thrust in and pressed home. The points can now only be withdrawn in the same order, the second securing the first, and so long therefore as the performer keeps the hand in such position as to prevent a premature withdrawal of *d*, he can wave the hat about in any direction with perfect safety.

To detach it, he should turn the hand over so as to bring the hat crown downwards, and then steadying it for a

* The position of the points, as indicated in the diagram, differs slightly from that recommended by Mr. Collins, but seems to me the most convenient in working.

moment with the left hand, withdraw first *d* and then *c* by successive half-turns of the wrist in opposite directions. The hat may then be thrown up in the air, and caught as above described. A folded newspaper may be "magnetized" in a similar manner.

The above is Mr. Collins' method of hat magnetizing. If the performer's table is provided with a set of pistons (see *Modern Magic*, p. 447) a hat may be "magnetized" in a different and rather amusing way. The hat, having served its purpose for some other trick, is placed upon the table in such a manner that the crown shall rest just over the position of the piston. The piston should not be central to the crown, but about two inches from its hinder edge. The performer then begins, by pretended "passes," to magnetize the hat, which presently is seen to bow, *i.e.*, to tilt slightly forward, under the persuasion of a couple of the pistons made to rise simultaneously.* By causing the pistons to rise alternately the hat may be made to rock from side to side, while an extra sharp "pull" will cause it to jump off the table altogether. The assistant must, however, in this case be very prompt in relaxing the pull, lest the pistons should be seen, for if the audience catch sight of the point of a wire-rod just disappearing beneath the surface of the table, the feat becomes much less magical.

Sometimes the "magnetic" *mise en scène* is omitted, the

* A hat may be "magnetized" by the aid of a single piston, but in this case the operator's control over its motions is much less complete, and there is more risk that a tilt of the hat in a wrong direction may cause the piston to be seen, and the trick spoilt. With two or more pistons, properly managed, there is no such risk.

hat being placed on the table without remark, and suddenly beginning to evince a strange restlessness, to the pretended embarrassment of the performer, and consequent amusement of the audience. Where the performer has two "piston" tables on his stage, he may endeavour to exorcise the eccentric spirit by transferring the hat from the one to the other, increased fun being caused by the fact that it is equally lively in its new position.

THE SMASHED HAT.

This is a trick worked by the assistance of a confederate among the audience ; but it is just one of those rare cases in which such an expedient may be tolerated. In fact it illustrates just the limits within which the employment of a confederate is fairly allowable.

The effect of the trick, briefly stated, is that a borrowed hat, deliberately pulled to pieces by the performer, is ultimately found, fully restored, beneath the owner's chair. If the function of the confederate were simply to lend a duplicate hat, and at a later stage to bear false witness to its restoration and give an untrue certificate of identity, the trick would be beneath contempt. In fact it would not be a conjuring trick at all, but a mere fraud. Such, however, is not the case. The confederate plays quite a secondary part, and the identity of the restored article is certified, in all honesty, by an indifferent spectator.

The confederate, whom we will call C, takes his seat among the spectators tolerably near the front or "run-down," and immediately behind a spectator with a tall hat. (If such spectator be a man of local note, so much the better.) He himself is wearing a tall hat, an old one

vamped up into temporary respectability, this being the victim destined for the sacrifice. Under his coat he has a second head-covering of a compressible character, say a soft felt or a Gibus.

At the proper stage of the programme, the performer intimates that he would like to borrow a tall hat. "Perhaps you would oblige, sir," he says addressing the gentleman in front of his confederate. It would be ungracious to refuse, and the required article is accordingly handed up. The lender of this hat we will call, for distinction's sake, A.

"Thank you," says the performer. "But while I am about it, perhaps it will be better to have *two* hats. Will some other gentleman oblige?" The confederate, C, now offers *his* hat, which is duly accepted.

In returning to his table, the performer takes mental note of the maker's name inscribed within the crown of each hat. The makers of A.'s hat, we will suppose, are "Lincoln and Bennett," while C.'s bears the name of "Christy."

The performer now introduces some illusion which may serve as a pretext for borrowing the hats, say, the Shower of Money, the Mysterious Growth of Flowers, or a "production" trick. Here, by the way, I may pause to notice a little bit of by-play which may be introduced in any case where two hats are employed, and it is ultimately intended to produce something from one or both of them. Holding both hats in the first instance, in one hand, the mouths together, the performer takes the uppermost hat in the opposite hand, and shows the interior, pointedly calling attention to the fact that it is empty. Replacing it on the other hat and turning both over, (with a sort of overdone affectation of carelessness), so that the second hat becomes

uppermost, he shows this one in like manner. The fact that one hat only is shown at a time, and the unnecessary "turnover" in the interval, naturally give rise to a suspicion that something was at the outset concealed in the undermost hat, and has been tilted by the "turnover" into the opposite hat. There is therefore pretty sure to be an outcry from the junior members of the audience, only too glad to think they have caught the professor tripping, "Show the other hat." "Show both hats." "I have shown you both hats," the performer calmly replies. "Show them both together—both at the same time," is the rejoinder. "Here they are, both together," replies the performer, showing them one on the other as at first. The juveniles are by this time more than ever convinced that they have got the conjurer in a fix, and persist accordingly. "No, not like that. Show them separately." "If you mean separately, why did you say together?" replies the performer, showing the hats now one in each hand; and both unmistakably empty. The laugh is now turned against the objectors, and the performer proceeds with the trick he proposes to exhibit. If by chance no one openly challenges the performer to show both hats empty at the same time, he may pretend to see knowing glances exchanged by the company, and demand to know what is the meaning of them; thereby leading up to such a challenge.

This, however, is a digression. Reverting to the especial subject of this section, we will suppose that the performer has completed the trick for which, ostensibly, he borrowed the two hats, and is about apparently to return them. Glancing into *A.*'s hat, he reads out the maker's name

appropriate to C.'s hat, saying, "Maker 'Christy.' Who lent me this hat?" C. claims it, and the hat (really A.'s) is handed back to him, and placed under his chair. The performer then says, addressing A., and meanwhile brushing the second hat with his sleeve, "And this, 'Lincoln and Bennett,' is yours, I think, sir. Allow me to return it, with many thanks." Then, as if making a sudden discovery, "Dear me, I am very sorry, but I see there is a small hole here. Was there a hole in the hat when you lent it to me? I don't remember making it myself."

Here the "finger through the hat" is introduced. The performer gazes at it reflectively, but instead of offering to repair the damage, says "Well, the hat won't be of much use with a hole in it, so we may as well finish it." Accordingly, he jumps upon it, bangs it upon the table, and otherwise maltreats it. When it is battered completely out of shape, he proceeds to tear it to pieces. This done, he remarks, "It would be a little awkward for you to take it home like this; I had better wrap it up in paper for you." Taking a couple of sheets of brown paper, he wraps up the pieces, standing behind his table to do so. When he has wrapped them in the first sheet of paper, he secretly changes the packet, under cover of the second sheet, for a similar packet placed in readiness on the *servante*, and containing either an expanding doll, after the manner of the small dolls for the hat described in *Modern Magic* (page 309), flowers or bonbons for distribution, or any other article at pleasure. This substituted packet is wrapped up in the second sheet of paper, and handed to some person for safe-keeping. The performer then says, "I wonder whether, after all, I could restore that hat. It

will be a difficult matter, but I will try." Taking a pistol, already loaded with powder, he invites the custodian of the parcel to hold it high above his head, and fires at it. "Now, ladies and gentlemen," he says, "if my magic process has succeeded, a twofold change should have taken place. The hat will have passed, duly restored, to its original position under the owner's chair, and its place in the parcel will have been taken by"—so-and-so, as the case may be.

The owner of the hat looks under his chair, and there finds his lost property, which has been simply pushed forward into that position by C. (who, it will be remembered, is seated just behind him), at the moment when the explosion of the pistol absorbed the general attention. The packet is opened, the fragments of the damaged hat have disappeared, and the parcel is found to contain instead, the article or articles the performer has indicated.

Well performed, the trick produces an extraordinary sensation, but it should not be introduced too frequently. The destruction of the hat may be led up to in various ways. For instance, the performer may ask leave to retain the second hat for the purpose of another trick, and place it on a chair, where it is, a little later, accidentally sat upon, either by the performer himself, or by some spectator he has invited on the platform; or again, the performer's assistant may trip in the act of advancing to return the hat to the supposed owner, and smash the hat in his fall. The more genuine the appearance of accident, the greater will be the effect of the subsequent "restoration."

CHAPTER XV.

TRICKS WITH EGGS.

AMONG the many articles of daily use which have been pressed into the service of the conjurer, eggs hold a prominent place. They come and go under circumstances of equal mystery. They are found in empty bags, in the mouth of the conjurer's assistant, or the whiskers of innocent spectators. They fly from place to place, transform themselves into other objects, or give up borrowed rings from within their unbroken shells. All these, and other mysteries wherein eggs take part, have already been described in *Modern Magic*, but there are still so many left that they may fairly form the subject of a separate chapter.

First and foremost I may mention :—

THE EGG MADE TO SINK OR SWIM AT COMMAND.

This is the outcome of a scientific principle.

A cylindrical glass vessel, filled with water, stands on the performer's table. Producing three eggs, either by magical means as already mentioned, or by the more prosaic expedient of bringing them openly forward, he makes a few remarks about the specific gravity of things in general and eggs in particular, and the fact (for a fact it is, though few of the audience probably have put it to the test), that an egg sinks in water. By his magic power, however, he

claims to have overcome this sinking tendency, and to make eggs float at pleasure. Giving the audience their choice of the three eggs exhibited, he takes the one selected, and gently lays it on the surface of the water. It forthwith begins to sink, but when it is half-way down, or thereabouts, he waves his wand over the glass vase. "Stop," he says, and the egg forthwith ceases to sink, and remains suspended in the centre of the vase. When all are satisfied that there is really no deception, he remarks: "It is all done by the power of the magic wand. I will now break the spell. All that is necessary is to pass the wand round the egg, so." He passes the wand vertically round the egg in the water. "That breaks the charm. The magnetic fluid is dispersed, and the egg sinks," which it does accordingly. The vessel is handed to the company for examination, and any one is at liberty to try the experiment for himself. The egg is the same, and the water is the same, but the charm is effectually broken. The egg persistently goes to the bottom.

The secret lies in the fact that an egg, though specifically heavier than fresh water, is lighter than strong salt water, and will consequently float therein. The vessel is in the first instance half filled with salt water. It is then slowly filled up, with the aid of a funnel (so as not to disturb the brine), with fresh water. The fresh water will now lie on the top of the salt, and if an egg be lowered with due precaution into the vessel, it will sink to the bottom of the fresh water, but come to a standstill on the surface of the salt water. The performer times his command accordingly. When he desires to break the spell, the moving of the wand round the egg mixes the fresh and salt water; and the

combined fluid being of lower specific gravity than the original brine, the egg sinks.

The exact strength of the salt solution should be ascertained by experiments. If it is found that the egg still floats in the mixed fluid the proportion of salt may be slightly reduced, or the proportion of salt to fresh water may be diminished, the egg of course sinking to a correspondingly lower point in the first instance.

TO BALANCE AN EGG ON A TABLE.

The heroic method of Columbus will be familiar to all readers, but many will no doubt be surprised to hear that by means of a little artifice an unbroken egg may be made to stand upright. The difficulty of doing so with an unprepared egg is that the yolk, which is relatively heavier than the rest of the contents, is held suspended near the centre, and constantly shifting, makes the egg top-heavy in one or another direction. If however the egg be well shaken beforehand, so as to break up the yolk, the centre of gravity of the contents is lowered, and the egg may be balanced on its larger end.

The method is almost as simple as that of Columbus, and I venture to think, decidedly neater. But what will the reader say to a still more abstruse problem, viz.—

TO BALANCE AN EGG ON THE END OF A STRAW.

A plate of eggs is offered for selection ; likewise a bundle of straws, of the kind sold at bonnet-shops as “gophering” straws, good strong straws, cut square, free from bruise or split, and about eight inches in length ; but quite free from preparation of any kind. The eggs are equally unprepared ;

but, nevertheless, a given egg and a given straw having been selected, the performer forthwith balances the egg, end upwards, on the straw, and carries it, so balanced, from side to side of the stage. Another straw, or another egg, may be substituted at pleasure, but the result is still the same.

The secret lies in the use of a minute piece of apparatus,

FIG. 98.



a little ivory cup (so shallow as to be almost flat), the thickness of an egg-shell, and the size of a sixpence. From the centre of this cup, on the convex side, projects a little stem, half-an-inch long, and the thickness of a pencil-lead (see Fig. 98). It will be readily seen that by dropping this stem into the upper end of the straw, the two will form a support upon which an egg can be very easily balanced. The magic of the trick will lie in the deftness with which the

cup and the straw are made one, and the address with which the presence of the little cup is concealed. The first desideratum is best effected by adapting the cup to the end of the egg, and then (under cover of the fingers which hold the two together), inserting the stem into the upper end of the upright straw. To meet the second point, special care should be devoted to the selection of the eggs used, each of which should be of such a curve, at its larger end, as exactly to fit the concavity of the cup. If due attention be given to this point, the cup will be, at a very short distance, invisible.

TO SPIN AN EGG ON END.

This, like the two fore-going, is hardly to be regarded as an independent trick, but as a little *addendum* to some more important trick in which an egg is used.

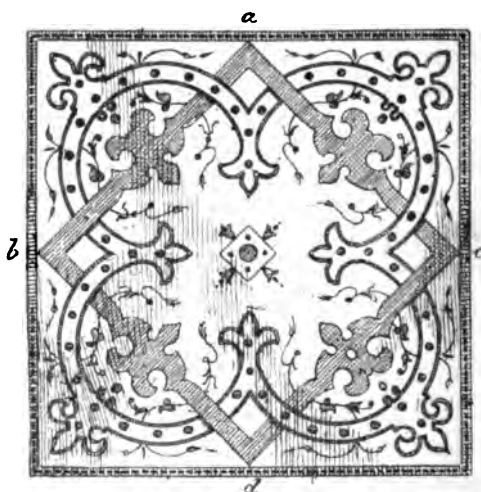
The performer challenges the company to spin an egg, offering them an egg, and a plate or tray wherewith to try the experiment. They may try, but they will not succeed; the fact being that the feat, with an unprepared egg, is impossible. When the performer desires himself to exhibit the feat, he secretly substitutes, for the raw egg first shown, one which has been boiled hard. This may be spun on its larger end with the finger and thumb, and by giving the tray a revolving motion in its own plane in the opposite direction to that of the egg, the latter may be kept spinning as long as the performer pleases.

TO PRODUCE EGGS FROM AN EMPTY HANDKERCHIEF.

There are two methods of performing this trick. The

one is merely a new version of the "Egg-bag" trick described at page 326 of *Modern Magic*. The supposed "handkerchief" is really two handkerchiefs sewn together at the edges, with a row of little pockets, similar to those that figure in the "bag," arranged mouth downwards, along one of its sides, which for distinction's sake we will call a .

FIG. 99.



The parallel side we will call d , see Fig. 99, and the two sides at right angles to these, b and c respectively. The stitching which connects the two handkerchiefs goes right round, with the exception of about four inches at the centre of each of the sides b and c . An opening is thus left at each side, giving access to the space between.

To make use of the handkerchief, the row of pockets is beforehand filled with blown or dummy eggs, after the

manner of the pockets in the egg-bag. As the pockets lie along one side only, and within a couple of inches of the edge, the handkerchief will stand a good deal of crumpling and shaking about without revealing their presence. The performer carelessly shows both sides of the handkerchief, throws it in the air, &c. When all are convinced that there is nothing particular about it, he folds it so that the edges *a* and *d* shall come together, thus forming a shallow bag half the depth of the original handkerchief. Taking two of the joined corners in his teeth, and the two opposite corners at arm's length in his left hand, he runs the other hand rapidly along the upper edge, and squeezes an egg out of its pocket. It falls into the space between the two handkerchiefs, and by sloping these slightly to right or left, it may be made to run out at the corresponding side, apparently out of the "bag" made by folding the handkerchief, but really out of the space between, through one of the openings already mentioned. Again he spreads the handkerchief, shows first one side and then the other; again folds it, and produces another egg; and so on, till the full tale has been produced.

The effects may be heightened by drawing the sleeves up to the elbow, to prove that they have no concern in the production of the eggs, and when all have been produced, the handkerchief may be deftly exchanged for another, to be casually left in the way of inspection. A folded handkerchief, or other soft substance, should be laid on the table to receive the eggs as they are poured out, in order to prevent risk of breakage. It should, however, be mentioned that eggs specially prepared for tricks of this class are procurable at the conjuring dépôts; the egg, after having

been duly blown, is coated internally with a hard white cement. Eggs thus prepared, though very much lighter than ordinary eggs, will stand a good deal of rough treatment without injury.

In the other version of this trick, the handkerchief (in this case usually of silk) is prepared in a still simpler manner.

Distinguishing the four sides of the square as before, by the letters *a, b, c, d*, an egg, prepared as above, is attached by a piece of fine black silk thread to the centre of the side *a*. The length of the thread is just one half that of such side, so that if the handkerchief be held taut by the two corners of *a*, the egg will hang down just below its centre, or it may at pleasure be concealed in the hand which holds the one or the other corner. Things are in this latter condition when the handkerchief is first shown to the audience. The egg is palmed in the right hand, which holds one corner of *a*, while the left hand holds the other. One side of the handkerchief having been shown, the hands are crossed so as to show the opposite side. This done, and the hands brought back to their original position, the egg is released from the palm, when it naturally falls behind the handkerchief. A slight "drop" of the hands at the same moment will prevent its swinging too far, and showing itself beyond the opposite edge.

Having shown the handkerchief thus apparently empty, the performer says that he is going to try to get a few eggs from it, and that, to show there is "no deception," he will pour them direct from the handkerchief into a gentleman's hat, which he has just previously borrowed, and which stands on the table.

Transferring the corner held by the right hand to his mouth, and holding it with his teeth, he slides the right hand along the handkerchief to the centre of *a*, and folds the handkerchief vertically down the centre. The suspended egg, of course, hangs in the fold. He then transfers the right hand to the joined corners of *a*, and the left hand to the joined corners of *d*, and tilts the sort of bag thus made into a horizontal position above the hat. Sloping it a little further so that the corners of *d* shall be the highest, the egg rolls out of the fold on the side *a*, and falls into the hat, the length of the thread allowing it ample fall.

Now comes a movement which is not very easy to explain, but which it is essential that the reader should understand, as it is in truth the back-bone of the trick.

The hand which held the two corners of *d*, releases them, and travels towards the corners of *a*. It seizes the outermost of such corners, and the two hands once more draw *a* taut. The effect of this movement is to spread the handkerchief with its broadside to the spectators, and at the same time to lift the suspended egg from the hat (which is for the moment screened by the handkerchief), to its old position in the rear. Again the handkerchief is folded and again the egg produced; and this may be repeated as often as the performer pleases; attention being specially called to the fact that his hands remain all the while empty, and that they approach nothing from which the eggs could possibly be obtained.

When all is over, the thread may be broken, and the handkerchief carelessly handed for inspection.

Some performers refine still further on the method above described, by having the egg in the first instance independent of the handkerchief. The silk thread is employed as in the former case, but is not at the outset attached to the handkerchief. Its free end terminates in a very small black pin bent into a hook. The egg lies under the waistband, or just inside the front of the vest, the pin being lightly hooked to the vest at a few inches distance, so as to be readily get-at-able. The handkerchief, being in this case entirely unprepared, may be freely handed for examination. When it is returned, the pin is artfully hooked on to it at the right point, and the trick proceeds as already described.

It is as well to place a borrowed handkerchief in the hat beforehand, ostensibly to break the "fall" of the egg, which otherwise, if unprepared, would naturally be smashed.

The trick may either terminate by showing that the hat, although so many eggs have been poured into it, still remains empty; or by producing from it three, four, or more eggs secretly loaded into it beforehand. This will mainly depend on the consideration whether the performer requires a supply of eggs for the purpose of some other trick.

The cooking of a cake in The Welsh Rabbit Saucepan (*Modern Magic*, p. 313), forms a very popular sequel before a juvenile audience, and a good deal of fun may be got out of it. Perhaps I cannot better conclude this chapter than by quoting the "patter" which I have myself been accustomed to use (with variations) for this particular combination, incidentally introducing the feat of the egg balanced on a straw.

The necessary preparations are as under :—

On Table. Red silk handkerchief with egg attached.

In an ordinary tumbler, two or three dozen "straws," and, hidden behind the tumbler, the little ivory cup.

Welsh Rabbit Saucepan, loaded with a hot cake. Within the sheath portion (marked *d* in Fig. 151 of *Modern Magic*), a dummy handkerchief stained with yolk of egg, and moistened with spirit. Lid on, but tilted, as shown in *Modern Magic*, Fig. 151.

Tray with small portions of flour, sugar, spice, and currants. Pistol with loaded powder, and lighted candle.

On Servante, three genuine eggs (in a black silk bag or black paper), and the broken shells of four others, stained with yolk, and packed one inside another. Small piece of cambric burnt into holes.

These matters duly arranged, the performer begins :—

"You may possibly have read in the papers, ladies and gentlemen, that Mr. Edison is engaged on an invention for producing chickens without eggs. He is still a little bothered over some of the details, so I can't show you his process, but I will show you another little invention for producing eggs without hens. The old way of doing this was with a bag, and the performer had a hen up his sleeve. It's easier to do it that way, but not so scientific; besides which, it involves deception, to which I have a conscientious objection. If a gentleman will lend me a tall hat, I will show you how the thing really ought to be done.

"This is my egg-producing apparatus: an ordinary red silk handkerchief." (Show, carelessly holding egg palmed.)

"I used to *borrow* a handkerchief, but I found that plan got me into difficulties. Once I borrowed a handkerchief from a gentleman with a cold, and when the chickens were hatched, they all had colds, and I had to provide them with pocket-handkerchiefs. Another time the gentleman who lent me the handkerchief took snuff, and the poor little chickens were born sneezing, and nearly sneezed their heads off. So now I always use a handkerchief of my own.

"I still borrow a hat to hold the eggs ; in fact in this case I prefer to borrow, because if an egg *should* happen to smash, it makes rather a mess, and it's better to have it in some one else's hat than your own. Will some lady lend me a pocket-handkerchief, by the way? Thank you ! I'll just put this in the crown of the hat, and then, if an egg *should* smash, the handkerchief will save the hat a little."

(In placing the handkerchief in the hat load in the broken egg-shells from the *servante*.)

"Notice the simplicity of the process. First I show you the one side of the handkerchief. Then I show you the other side. Please observe, by the way, that I am perfectly empty-handed." (The egg having, a moment before, been let fall from the palm, the hands can now be shown empty.)

"But now observe, I just breathe on the centre of the handkerchief, and that makes all the difference. I fold it in half, tilt it, so, and out rolls an egg. Again I fold it, slope it as before, and out rolls another egg—I'm afraid that one has smashed" (glance into hat). "No, it's all right, it has only spoilt the handkerchief. Again, another! That one wasn't quite so lucky. It has just missed the handkerchief, and gone on the lining of the hat. I'm really

very sorry. I very seldom make such a mess as this." (Picks up broken shell with a disgusted look, throws it back into hat, and make believe to wipe fingers on handkerchief.) "However, the mischief's done now, so I may as well go on.

"I want you to pay particular attention to this, for I consider it without eggsception the most eggstraordinary eggsperiment in all my eggsperience." (Egg drops into hat.) "You perceive that the eggs are eggstracted without the slightest eggsertion." (Egg.) "Wherever I have eggshibited this eggsperiment, it has always produced the greatest eggitement." (Egg.) "You observe that the supply is ineggshaustible, but I don't like to continue it to an eggstravagant eggstent," (Egg) "lest your patience should be eggshausted.

"Let me see, how many eggs have we" (looking into hat, and meanwhile detaching egg from handkerchief). "One, two, three, four, five, six ; but most of them have come to grief. Only three are left, I am sorry to say, in good condition." (Here load in raw eggs, just palmed from *servante*, bring them out again, one by one, and place on table.) "You are doubtless aware, ladies and gentlemen, that there are several kinds of eggs. There is the hen's egg, the duck's egg, the goose's egg, the ostrich's egg, and many others. The kind I use is the butterman's egg. I don't mean to say that if you were to sit on one of these eggs you would hatch a little butterman, but that they are the kind the buttermen sell ; sixteen for a shilling or so.

"Now, as I propose to use these eggs for cooking purposes, we had better see, in the first place, whether they

are good. If an egg is really fresh, it ought to stand upright on the point of a straw. (You remember I told you this was an eggstrawdinary trick.) Here are some straws. Now choose any straw you like, and any egg you like, and we will try the eggsperiment." (Offer eggs and straws for selection, and in picking up the tumbler containing the latter, pick up also, and clip by its edge between the first and second fingers of right hand, the little ivory cup.

"You choose *this* straw and *this* egg? Good." (Balance egg on straw.) "Yes, this is a very fair egg. Another? Yes, this one is all right, too. Now the last. Perhaps you would like to try me with another straw? Do so, if you like; it is all the same to me.

"Ladies, you will find this a very capital way to test a doubtful egg. You can see at once how the test operates. If there is a chicken inside, he is pretty sure to wag his tail, and then the egg won't keep straight. You can try it for yourselves at home, but it wants a rather steady hand, and till you have had a little practice, I should recommend you, if you try it in the drawing-room, to take up the carpet first. It doesn't make much difference to the egg, as it will smash all the same, but it's better for the carpet.

"As we are now provided with eggs, I think I can't do better than give you a lesson in cookery. I daresay some of you ladies, being mammas, and therefore presumably having children (more or less), are sometimes rather puzzled to provide something tasty for the young ones all in a hurry. In such cases you will find my system of lightning cookery come in very useful. Just do as I do, and you will have a nice hot cake ready before you can say

'Jack Robinson.' I don't know that cooks ever do say 'Jack Robinson,' by the way, or that it would help the cookery much if they did. However, to come to our lesson.

"You first take a saucepan. If you've got one already, of course you needn't take one. Mine was given to me by the Emperor of Japan, but I don't attach any importance to that. Any other emperor, or in fact any other saucepan, would do just as well.

"Here I have, you see, the ingredients for a cake, about a halfpenny worth of each. First we will put in the flour" (drop into upper compartment of saucepan), "then the sugar—then the currants—then the spice, and then the eggs. Don't forget the eggs. If you have a little butter handy, it will make the cake all the richer; if not, a little pomatum, or a little oil from the lamp, or a little tallow from the candle, will do equally well. If you haven't either the one or the other, you must do as the teetotallers do about gin and water—go without!

"Now for the fire. Of course you can put the saucepan on the kitchen range in the ordinary way, but that would be a feeble kind of proceeding. No respectable conjurer would do such a commonplace thing as that. The handiest thing for the purpose is a tall hat, somebody's Sunday hat for preference. You must see that the saucepan fits it, though" (here you lower saucepan into hat, and leave *d* behind), "or you might have a serious explosion. I think this one will do. For fuel you can use pretty well anything you please;—the baby's pinafore, or your mother-in-law's cap—in fact, anything that comes handy. In this case we may as well use the handkerchief

I borrowed to let the eggs fall on." (Here lift out stained handkerchief from lining, light it at candle, and let it drop back again.) "It is pretty nearly spoilt already with the eggs, so a little more damage won't matter. Ah, that's a good blaze! Our cake will soon be done at this rate." (Hold with left hand saucepan over flame, and move it round and round.) "The ingredients are beginning to fizzle; they only want stirring up a little." (Take pistol and fire it over top of saucepan.) "You heard a slight electric spark? That shows that the cookery is completed. You just drop the saucepan into the hat to put the fire out" (you suit the action to the word, and in again withdrawing saucepan lift out *d* with it), "and there you are!"

(Open the saucepan and turn out cake on to a plate.)

"No deception, you see, ladies and gentlemen. Here is the cake, all hot from the magic oven. I will pass it round that you may have an opportunity of testing it." (Palm piece of burnt cambric from *servante* and drop into hat, after which glance into hat, and pick up the handkerchief, gathered into a loose ball, with the burnt rag enveloping it, when it will appear as if the handkerchief was burnt into holes.) "The hat isn't much the worse, fortunately. The lining is scorched a little in places, but nothing to prevent anybody wearing it, unless he was very particular. The handkerchief" (exhibit as above) "has suffered a good deal. I am very sorry, madam. I can only hope you will excuse the damage in consideration of the amusement it has afforded the company, and by way of compensation you shall have an extra large slice of the cake. What, you don't care to carry the handkerchief home like this? If that's all, I'll soon put it in a piece of paper for you." (Wrap in a

piece of soft paper, and in so doing palm off the piece of burnt rag.) "Here is your handkerchief, madam. You have only to keep the paper unopened for a year and a day, and it will come all right again. Too long, you think? Well, perhaps it might be managed a little sooner. Allow me just to touch the paper with my magic wand. Thank you. I think you will find that has had the desired effect. Open the paper, please, and you will find your handkerchief completely restored.

"Having succeeded so well with the handkerchief, we may as well try the effect of the wand on the hat. I don't like to return an article in a worse state than it was in when I borrowed it. See, I just pass the wand round inside, give it a smart rap on the crown, and all is well again. Your own hatter could hardly tell that it had ever been injured." *

Before finally quitting the subject of "egg" tricks, I may briefly mention some specially prepared eggs (now procurable at almost any conjuring dépôt) for creating an additional surprise in the course of such a trick. A slit being cut in the side of a blown egg, a piece many yards long of paper ribbon (one half white, and the other yellow, answering to the yolk) is introduced through the opening, and by an ingenious contrivance, coiled up within the egg, after which the openings are stopped with parian cement, and the egg

* The trick of the "hole in the hat" (page 306) may be here introduced with very good effect, the flames rising from the hat during the cooking process appearing to render the subsequent finding of a hole in the crown extremely probable.

resumes its ordinary appearance. The prepared egg is mixed with others and produced in the course of some trick. Under pretence of seeing whether it is a good one, the performer cracks one end and draws out from it the inner extremity of the coil of paper; to which, for greater convenience in extraction, a little piece of worsted is attached. He then draws out, yard by yard, first the white and then the yellow paper; the quantity produced appearing so large when completely drawn out, that it seems impossible that it should have been contained within the compass of an egg.

Mr. Bland has further improved upon the same idea by arranging an egg from which a miniature barber's pole (really a spiral of coloured paper) is produced, followed by the paper ribbon as above. The gradual development of the "pole" (which is some sixteen inches high) causes a good deal of fun among the juveniles, and if the performer will provide himself in addition with a duplicate "pole" (wood covered with paper of similar colours) and deftly "change" the one for the other on the *servante*, the trick will create a genuine sensation. How so much paper could have been contained in an egg is a marvel, but the (apparent) production therefrom of a solid piece of wood, sixteen inches long, may almost take rank as a miracle.

TO PRODUCE EGGS FROM THE FLAME OF A CANDLE.

One of the prettiest methods of magically producing eggs is to extract them from the flame of a candle. A considerable amount of address is necessary, but if neatly performed, the feat produces a perfect illusion, and being

solely dependent on sleight-of-hand, will be the more appreciated by competent judges.

Four eggs, we will suppose, are to be produced. Three of these (boiled hard or blown, if the trick for which they are to be used admits,) are placed beforehand under the vest of the performer, near the centre. The fourth should be in the *pochette* on the right side. A lighted candle is on the table. The performer remarks that he requires two or three eggs for the purpose of his next experiment, and asks if any of the company can oblige him with them. Nobody volunteers, and for a moment he pretends to be at a loss. "Never mind," he says; "I daresay I can get them from the candle. Wherever there are candles there are almost always eggs. I don't know whether this is the right sort of candle, but I dare say it will serve." (Here he takes up the candlestick with his left hand, and looks at it with a critical eye.) "Yes, I think it will do," he says, as he places it on the table. Meanwhile, while all eyes follow his own in the direction of the candle, he drops his right hand quietly to the *pochette* and palms the egg there deposited. "We will try at any rate." Standing at the left side (looking *from* the stage) of the table, he passes first the left hand and then the right hand once or twice up the candle, making a pinching movement with the fingers and thumb as he reaches the flame. To do this he must necessarily turn his right side towards the audience, and meanwhile the left hand gets down and palms one of the eggs from the vest. "Yes," he says, once more passing the right hand up the candle, and this time bringing the egg to the finger-tips as they reach the flame. "I thought there must be an egg in this candle, if I could

only manage to eggstrack it. The beauty of this method is that the eggs are sure to be fresh." As he says the last words, he faces round the company and makes believe to smell the egg as if to confirm his assertion, then (apparently) transfers it to the left hand (really palming it and showing the egg already there in its place) and with the left hand lays it on the table. "I wonder whether we can find another." He repeats the process, getting down the second egg from the vest, and in due course placing that also on the table. Again he passes the right hand up the candle, and the last time really transfers the egg produced to the left hand, which lays it on the table as before.

If the performer cares to introduce an element of broad comedy (not to say farce) into his entertainments, few tricks are more appreciated by a juvenile audience than—

EGG SWALLOWING.

Having procured your eggs by the above or any other process, you remark, "I'm very fond of new-laid eggs when I know where they come from. Most people don't understand eggs. They leave the shell. Now the egg-shell is really the most egg-shellent part of the egg. I always eat shell and all." So saying, you take one of the eggs in the right hand, and thrust it endwise fairly into the mouth, instantly, however, driving it back with the tongue into the palm, which forthwith secures it. You make a grimace, as if swallowing, meanwhile picking up a second egg openly with the left hand, while the right drops carelessly to the *servante* and there gets rid of the one just used. You transfer the second egg from the left hand to the right, and repeat the process till all the eggs have been

apparently swallowed. The last one you leave actually in the mouth, and take the opportunity to show the right hand empty, which, of course, you could not do on the previous occasions. You repeat the swallowing motion with the last egg, but almost immediately begin to simulate great agony, as if choking. Roll your eyes and pretend to be trying to explain your sensations but to be unable to speak. (If you can persuade the spectators that something has really gone wrong, so much the greater will be the effect of the trick.) Pat yourself on the back of the head with the left hand, meanwhile dropping the right hand to the *servant's*, and palming one of the eggs which you had just previously deposited there. Produce this from the mouth, then another, and another, each time showing between the lips the end of the one in the mouth, and apparently taking it out, but really producing the palmed one instead ; and letting the one in the mouth, under cover of the hand, slip back again. Repeat until you have reproduced all the eggs, the one in the mouth being kept to the last and allowed to drop unmistakably into the hand. Explain that the flavour was not quite right, and that it suddenly struck you that the hen (or the candle) might not have been properly vaccinated ; or give any other burlesque reason you please for the reproduction.

The feat is of course a mere conjurer's joke, but it is one that demands very nice manipulation ; coarsely performed, it would be repulsive rather than amusing. Before appropriate audiences it is one of the special triumphs of my old friend Professor Hellis, whose rendering of it leaves nothing to desire, either on the side of comicality or of illusion.

TO PASS AN EGG THROUGH A HAT.

To exhibit this feat the performer must be provided with a blown egg to which is attached a fine black silk thread 25 to 30 inches long (the exact length must be ascertained by experiment, as it will vary with the stature and length of arm of the performer). To the other end of the thread is attached a thick short needle, such as is used for making up carpets. The egg may be placed either within the front of the vest or under the waistband, and the needle stuck under the collar of the coat or vest, as the performer may choose ; anywhere, in fact, so that it be instantly get-at-able.

The performer having produced (by magical or other means) an egg, and having incidentally submitted it to examination, announces that he will pass it through the crown of a hat.

Having obtained the loan of a tall or hard felt hat, he places it mouth downwards on his table, himself standing behind it. During his journey to the table, however, he has thrust the needle through the crown of the hat from within, and again secured it by sticking it into the front of his vest. The thread of course follows, and the blown egg, thereby dragged out of its hiding-place, lies under the hat on the table. As the thread is fine, and the needle stout, the former runs freely through the hole made by the latter. The performer now takes the visible egg in his right hand, and the hat (still crown downwards) in his left, the hand grasping the brim. Before lifting it, however, he draws back his body so as to pull the thread taut. The blown egg is thereby drawn up into the crown, and when the hat is lifted, there is nothing to betray its presence. He

replaces the hat on the table, and as he does so, approaches a little, thereby slacking the thread, and letting the blown egg sink down upon the table. Making believe to transfer the visible egg from the right hand to the left, and then making a throwing motion with the latter in the direction of the crown, he says, "Pass," instantly showing the left hand empty. With the same hand he lifts the hat, taking care not to tighten the thread, and there, on the table beneath, lies the blown egg, which the spectators take to be the same they have just seen. Again covering the egg with the hat, he offers to extract it by the same process, and accordingly, with the right hand, (in which it remained palmed) produces the full egg, as if from the centre of the crown. Again he withdraws the body and lifts the hat, and the egg is seen to have vanished. This done, he secretly breaks the thread, so as to regain possession of the blown egg, and returns the hat.

Instead of reproducing the egg direct from the crown, he may command it to pass to any given spot ; show that the egg has vanished from under the hat, and then produce from the spot indicated either the palmed egg or a duplicate, placed there beforehand.

The same feat is sometimes performed with a cardboard cone, in place of the hat. It is a matter of taste which alternative is adopted.

THE CLIMBING EGG.

The illusion I am about to describe forms a brilliant finish to an egg trick. It is the invention of the accomplished wizard Hartz, to whom I am indebted for the secret. In effect it is as follows: The performer shows a bar of dark

walnut-wood of about two inches wide and three feet or rather more in length. One end of this bar is fashioned into a pin or dowel, which just fits into a hole in the performer's table. The piece of wood, first shown separated, being thus fixed in an erect position, an egg, just handled by the company, and found to be free from any element of suspicion, is placed at its foot, and forthwith begins, in a slow and impressive manner, to climb the face of the bar, finally rearing itself on end on its summit.

The secret lies in the fact that the bar, supposed solid, is in reality hollow, having a cylindrical bore throughout, filled with sand. Upon the sand, at the upper end, lies a small weight, fitting easily within the bore. To this is attached a black silk thread, in length about two inches less than the bar itself. This passes out through a minute hole in the centre of the upper end of the bar, and thence down the face to the opposite end, where it is attached to the larger end of a blown egg. When the pillar is first shown to the company, and while it is being fixed into the hole in the table, this blown egg is palmed in the performer's left hand. As soon as the pillar is fairly in position, he picks up with the right hand, the examined egg, and makes believe to transfer it to the left hand, which forthwith places it at the foot of the bar, at the same time pressing a little pin in the rear, which opens a valve, and allows the sand to run down into the interior of the table.* As the cavity empties, the weight sinks, and thereby draw-

* Readers of *Modern Magic* will note a close resemblance in principle between the apparatus above described and the sand pillar for the "rising cards," described at page 127 of that work.

ing the thread, makes the egg rise up the face of the pillar. When it reaches the top, as the pull still continues, it is compelled to assume an erect position. The silk thread, against the dark background formed by the face of the bar, is quite invisible.

When the trick is over, the performer taking the egg in one hand, and the bar in the other, draws them apart (the thread yielding to the slightest pull, and lays them separately, as if quite unconnected) upon a side table, or hands them to his assistant to be carried away.

This feat might be introduced with specially good effect, as a sequel to that of the "balanced egg," which being unmistakably performed with an unprepared egg, would go far to convince the spectators that the second feat was performed under similar conditions.

CHAPTER XVI.

MISCELLANEOUS TRICKS.

THE MYSTERIOUS RELEASE.

Readers of *Modern Magic* may recall a very ancient trick therein described (p. 320) under the title of *My Grandmother's Necklace*. It has been included in the familiar "box of tricks" from time immemorial, and the most immature juvenile, with a taste for conjuring, will tell you more or less correctly "how it is done."

The problem of the trick is to get three wooden balls off a couple of tapes, over which they have been threaded, and the secret lies in the fact that the two tapes are lightly joined in the middle with fine cotton on silk. Each is doubled at this point, so that the tapes as shown, instead of being laid side by side, are really middle to middle, and the balls when threaded over them lie over the point of juncture, so that if, by a pull or otherwise, the ligature is broken, the balls are instantly released.* Old as the trick is, it will still puzzle the uninitiated, but the performer who

* The original plan was to pass the loop formed by the one tape through that formed by the other, and turn down half an inch or so of the former; making all secure by slipping the centre ball over the point of juncture. This, of course, had to be done beforehand, the tapes being shown with the balls already threaded upon them. It is difficult to conceive how the trick under such conditions could ever have excited even the mildest surprise, but spectators were not very critical in the good old times. If a wizard was rash enough to exhibit a really good trick, they burnt him, "*pour encourager les autres*."

ventured on it would probably hear from some sharp juvenile, a cry of "Show the tapes separately," which in the trick as above described, he cannot do. The same principle, however, with certain modifications of detail, may be made the basis of a very effective illusion.

The first improvement to which I shall call attention is designed to get over the difficulty just indicated, and to enable the performer to show the tapes at the outset, one in each hand. The "fake" consists of about an inch and a quarter of soft copper wire, the thickness of a darning-needle, bent so as to form three-quarters of a circle, and held (points inwards) between the first and second fingers of the right hand. After the tapes, which should be six or eight feet long have been shown one in each hand as above described, they are laid side by side across the right hand, and (unknown to the spectators) within the open ring, which is forthwith closed by a pressure of the thumb and fingers. The four ends are now allowed to hang down, and the first finger slipped between the two tapes, which, however, are still held together by the ring, under cover of the fingers. The performer now borrows a lady's muff, and passes it over the tapes (or rather over the two ends of one of the tapes), to the centre. He next asks two of the company to come forward and hold the tapes taut, the muff being suspended in the centre and masking the point of juncture. Taking one end from each, he makes with them a single tie (as shown in *Modern Magic*, Fig. 157), and returns to each the opposite end. Borrowing a couple of rings, he threads one on each pair of tapes, then standing behind the muff, asks the company which they will have, the muff or the rings. Whichever they select, he places both hands within

the muff, and with the forefinger and thumb of each hand opens the wire ring, which he again conceals between the fingers. The muff is thereby released, and comes away in his hands, the tapes still remaining outstretched, with the borrowed rings still upon them. If the audience have elected to have the muff, he hands it to them, remarking, "here it is." If they have elected the rings, he says "You prefer the rings?—then *I* will take the muff."

It will be seen that the equivoque is the same as that employed for the feat with the six balls, described in *Modern Magic*, but the substitution of the muff and rings for the balls, and the showing of the two tapes independently in the first instance, so alter the trick as to make it practically new.

A boy's jacket or gentleman's coat, turned with its back to the spectators, may be used in place of the muff, but is hardly so neat.

A piece of three-quarter inch braid, black or coloured, may, if preferred, be substituted for the tape, the "ring" being of course made sufficiently large to receive it.

THE BOTTLE IMP. (*Improved.*)*

Most people are acquainted with the little paper bottle (*Modern Magic*, p. 324) that will only lie down at command of its owner. The secret charm lying in the surreptitious introduction of a bit of iron wire, which counteracts the elevating influence of the half-bullet which forms the bottom of the bottle, and compels it normally to assume the erect position.

* No joke intended.

The improved bottle is in the first place three or four times the size of its ancient prototype, and more neatly finished, with an elegant little cork which may be taken out and replaced at pleasure. No wire is used, the proprietor working the charm by simply blowing into the bottle—so he says, at any rate—and the trick, in good hands, may be repeated almost any number of times without the discovery of the true secret, which lies in the fact that there are *two corks*. One of them is a perfectly unsophisticated article, the other is loaded, containing a minute pellet of lead, which discharges the office of the wire in the older form of the trick. This second cork is held between the first and second fingers, and when the performer removes the unprepared cork for the purpose of blowing into the bottle, he deftly substitutes the other, once more exchanging the two when he again blows to break the charm.

CONJURER'S CRESS.

The magical growth of flowers is a familiar illusion, but the instantaneous production of cress "all a-blowing and a-growing," with roots complete, is a much less hackneyed feat. It was one of the specialties of the veteran wizard Taylor, of Royal Colosseum celebrity, and produced a great effect.

Showing an ordinary cylindrical coffee-tin, the performer filled it with earth, and scattered a little cress-seed on the surface. Then putting the lid on, he placed the canister in connection with an electric current, either from an induction coil or an ordinary battery. After a short interval, filled up by (more or less) scientific discourse on the part of the operator, he removed the lid. The cress was seen to

have sprouted, and the audience were allowed to pull and taste at pleasure, each thread of cress being found to have the husk of the seed hanging to its lower extremity, proving conclusively to all but the most sceptical, that there was "no deception."

The sceptics were right, after all. There *was* deception, but it was very ingeniously managed. It would be found, if close inspection were allowed, that the cover of the canister was a very loose fit; so much so indeed as to allow of a ring of tin fitting tightly within its circumference, and easily over the top of the canister. The performer has a dozen or more of these rings, which are, say, three and a half inches in diameter by three quarters of an inch deep. By way of preliminary preparation, he takes a shallow earthenware pan, spreads a half-inch layer of earth on the bottom, sows it thickly with cress seed, taking care that the surface is well covered, and then sinks his tin "girdles," or as many as the pan will admit, down flush with the earth. When the cress is fully grown, which will be in a few days' time, he is ready to perform the trick. All he has to do is to dig up one of the rings, with the compact circle of cress within it, and place it, green side uppermost, within the lid of the canister, which lid must of course be of a sufficient depth to take the full height of the cress. He shakes off any loose earth from beneath, plasters the remainder down smoothly, and places the lid, thus prepared, on his table, or elsewhere at hand. Having shown the canister empty, and filled it with earth to within about an inch of the top, he puts the cover on, not forcing it quite home, as it is desirable that the cress should rise a little above the top when the cover is removed.—The trick is

now practically done, but a good deal still remains to be done for effect, much of the illusion depending on the seriousness with which the performer attaches the electric wire, and his success in persuading his audience of the occult virtues of the electric current. The "patter" may run somewhat as follows :

"Ladies and gentlemen, it has recently been discovered, as you are no doubt aware, that the electric light has an extraordinary effect upon vegetation. If, when daylight fails, the electric light is substituted, the processes of vegetation, which are normally suspended during the hours of darkness, continue uninterrupted, and as a consequence the ordinary rates of growth and ripening are accelerated in a remarkable degree.* It was the knowledge of this fact that led me to the remarkable discovery I am about to show you ; a discovery compared with which any other of the present century must sink into insignificance. It suggested itself to me that if the electric light could do so much, the electric current itself would be likely to do still more. My expectations were more than realised. Under the direct influence of the electric current, vegetation is quickened to an extraordinary degree. The majestic oak of the forest, which has hitherto taken a couple of centuries or so to attain its full attitude, will now, starting from the acorn, attain its maximum growth in a period of about three weeks.

* So far, the performer's assertions have been strictly true, and being probably known by many of the audience to be so, their minds are prepared to accept the more readily the "whopper" that follows. This is a point that should never be lost sight of in the preparation of "patter." A little introductory truth is invaluable in "lubricating" the tarradiddle that follows, and so assisting the swallowing powers of the spectators.

"You look incredulous, and I don't wonder at it. Such a discovery is enough to stagger the nerves of anybody. But I don't expect you to believe me on my bare word. I will show you the process, from the seed to the perfect plant. I shall not, however, use the oak for the purpose of my illustration. In the first place, you might not care to wait three weeks for results, and secondly, a full grown oak is a rather awkward thing to handle, particularly as, from considerations of space, I am obliged to do my gardening in a tin canister. I shall therefore use a quicker growing and more portable vegetable,—the familiar cress. Pray satisfy yourselves that there is no deception. Here is the canister; here is the earth with which I propose to fill it, and here are the seeds which I propose to sow; all as honest and innocent of deception as—myself. I fill the canister; I sow the seed; and I put on the cover. Now I turn on the electric current.*—You observe that I connect one pole of the battery with this little ring at top, and the other pole with this other ring at bottom. The earth, being moist, is a good conductor, and we now have a steady current of electricity flowing in an upward direction from the one ring to the other. That current arouses the dormant vitality of the seeds, and forces them into instant and rapid vegetation. Even a few moments will suffice, but I don't like to hurry the operation, for fear of a failure.—I think it ought to be complete by this time. Let us see."

The cover is removed, not too roughly or hastily. The

* A couple of brass eyelets should be soldered, one to the lid of the canister and another to the canister itself, near the bottom, in order to facilitate the making of the electrical connections.

tin ring is lifted off with it, but the cress remains in full bloom at the top of the canister.—It should only be drawn away a little at a time, as a wholesale removal would reveal the awkward fact that the seeds first planted still lie, unaltered, on the top of the mould.

CANDLE-LIGHTING EXTRAORDINARY.

There is an old trick consisting of the lighting an unlighted from a lighted candle, without contact, by simply passing the hand over both in succession. The secret lay in the use of a bit of soft paper loosely twisted into a "spill" about an inch and a half in length, and clipped between the roots of the second and third fingers. This was passed, with the hands held cup-wise, over and in front of the lighted candle, professedly to gather the caloric from it, and in so doing ignited and afterwards passed in like manner in front of the second candle. As soon as the wick was fairly alight the hands were moved away, and a quick application of the thumb extinguished the lighted paper.

The trick as above described belongs to the "Parlour Magic" order, and I should hardly have regarded it as worthy of mention, but for the fact that I have recently chanced to meet with a very neat little appliance for performing the same feat in a more surprising way, and with much greater ease and certainty. It consists of a circular brass plate two inches in diameter, to one side of which is soldered a small brass tube about three-sixteenths of an inch in diameter and one and a half inches long, bent at an angle of 135°. The longer arm is soldered flat down to the plate, the other projecting at an angle of 45° or

thereabouts. This forms a wick-holder or miniature spirit-lamp, and it is prepared for use by drawing through it a short length of ordinary ball-cotton just moistened with spirits of wine. At the free end of the wick-holder the wick projects a quarter of an inch. At the other end it is cut off flush, and the apparatus is then carefully wiped dry, as any surplus spirit getting on the hand might cause a painful burn.

The performer has, we will suppose, on his table a couple of candles, unlighted. He comes forward having the little brass plate wick side outwards, palmed in (say) his left hand against the lower joints of the second and third fingers. After making his introductory observations, or in the course of them, he affects to notice that the candles have not been lighted. He apologises for the omission, and proceeds to rectify it, lighting the candles in the ordinary way by means of a lucifer match. After doing so, however, he pretends to overhear a remark that there is nothing very magical about *that*, or something to that effect. "You are quite right," he says; "one gets into the way of doing these little things by ordinary methods, but a conjurer ought to do everything by the aid of his magic wand. I will light the candles again and do it as a magician should." He blows the candles out. "See, this is the process. I must just screen the candle a little from the magnetism of your gaze, which would neutralize the influence, and touch it with the wand—so. It lights, you see, instantly. I now will light the other candle in the same manner," which he does accordingly.

The secret lies in the fact that between the lighting and blowing out of the candles, he has carelessly passed the left

hand over one of them, thereby lighting his hidden "lamp." Under pretence of screening the candle to be lighted from the eyes of the audience, he holds this same hand in front of each candle in turn, and so lights it, though the effect is ostensibly produced by the touch of the wand.

Some performers come forward with the "lamp" already lighted; and omit the preliminary lighting of the candles in the ordinary way. The method of lighting may also vary. Some prefer to take the wand horizontally between the fingers and (standing behind the candle) pass it backwards and forwards over the wick. As soon as the hand in which the "lamp" is palmed reaches the candle, the wick ignites. The adoption of the one or the other method is a matter of taste, but the feat in either shape demands a good deal of practice, and should not be tried in public without ample preliminary rehearsal, or the performer may not only spoil the trick but very probably burn his fingers.

Half a dozen candles can be lighted in succession with equal facility, but unless all are first lighted and blown out again, the wicks should be touched with Venice turpentine or paraffin to make them ignite the more readily.

When the trick is over, a quick pressure of the thumb instantly extinguishes the "lighter," which may then be got rid of on the *servante* or into the *profonde* as the performer may find most convenient.

While upon the subject of candle-lighting, I may pause to give the reader another "tip" enabling him to light a couple of candles, the one from the other, without the use of a match at all. The secret here lies in a special preparation of the wicks, one being treated with a mixture of chlorate of potass and sugar, and the other moistened (the extreme

tip only) with sulphuric acid. The latter should not be prepared too long beforehand, or the acid may burn away the wick altogether. As soon as the two wicks are brought into contact there is a sort of sputter, and they burst into flame. Of course the magic touch of each wick beforehand with the wand should not be omitted.

I may further notice in connection with this branch of my subject, a piece of apparatus known as—

THE OBEDIENT CANDLE.

This is a candle which extinguishes and relights itself at pleasure. In appearance it is an ordinary candle in a candlestick, but closer inspection reveals the fact that the supposed "candle" is in reality a metal tube japanned white, with a metal point at top to represent the wick. Within this is a small taper normally forced up to the top of the candle by the action of a spiral spring, on the "Palmer's Candle" principle. The spring is just strong enough to carry it up, but capable of being drawn down at pleasure by the pull of a silk thread coming out at the base of the candlestick and thence led away "behind the scenes" to the hand of the performer's assistant.

The candle is placed on the table unlighted, and in due course is lighted by the performer. This done, in order to show his complete control of everything in general, and candles in particular, he states that by the mere exercise of his will, he can make that candle go out and re-light itself. Accordingly, pointing his wand at it, he says in his deepest tones, "Candle, go out!" or if he prefers a Shakesperian form of adjuration, "Out! brief candle." The concealed assistant pulls the string and the candle

goes out (or rather in) accordingly, the pull drawing down the flame within the body of the candle. Reversing the command and pointing with the other end of the wand (emphasis should be laid on this, being professedly the explanation "how it's done"), the assistant relaxes the pull, and the flame again appears.

A row of holes, down the side of the "candle" remote from the audience, give air to the taper during its temporary retirement. Even with this provision it is well not to protract such retirement too long; or the heat may melt the taper, to the serious detriment of its subsequent appearance.

NEWSPAPER CUTTINGS TURNED INTO PALE ALE.

It may well happen, in view of the large amount of talking a conjurer has to do, that towards the close of an entertainment his throat may get a little dry. He may of course refresh himself as he pleases (within due bounds) behind the scenes, but it is more magical to do so *coram publico*, supplying his wants by some occult means. One method of doing this is to fill an ale-glass with old newspaper cuttings, with a handkerchief over it, and—hey presto!—the paper cuttings have disappeared, and the glass is filled with sparkling ale, which the performer forthwith ingurgitates to the health of the company.

The needful apparatus consists of three items, an ale-glass; a box (or basket) to contain the torn-up newspaper cuttings; and a truncated cone of tin just fitting the interior of the ale-glass. In shape it is in fact a copy of the glass itself, but its wider end is closed, and its narrow end has in its centre a hole, an inch and a half in diameter,

This cone is in the first place coated with brown paper or other soft material, and over this with pasted newspaper cuttings, purposely left as ragged as possible. In point of fact, the ale-glass and cone form a sort of new version of the 'bran glass,' (*Modern Magic*, p. 383) with newspaper cuttings substituted for the bran upon the 'shape.'

The box, or basket, which may be of almost any description, so long as it is deep enough to hold the cone upright without being visible by the audience, is partially filled with newspaper cuttings, and on them is placed the cone, with its narrow end uppermost, and filled with ale. In the course of his patter, the performer declares that he is thirsty, and asks if any gentleman has such a thing as a glass of ale about him. As nobody offers to accommodate him, he asks if any one can oblige him with a newspaper, the later the date the better. If he succeeds in obtaining one, well and good,* if not, he proceeds to use one of his own. Placing the box on his table, with the cone hidden against the side nearest the spectators, he proceeds to cut or tear the newspaper into little bits, and drop them into the box. This done, he fills the glass with the fragments of paper, turning it into the box for that purpose, and in so doing bringing it down, mouth downwards, over the cone, which is thereby "loaded" into it. Reversing the position of the glass, he brings it out again, apparently full of the paper cuttings, and places it on the table. Borrowing a handkerchief, he throws it over it, waves his wand, and pronounces any magic formula he pleases, then removes the handkerchief, and within it the cone

* In such a case as this, as nothing turns on the identity of the article, there is no objection to "planting" a newspaper with a friend in the audience.

(which is forthwith lowered on to the *servante*). As the cone is lifted out, the ale runs into the glass, and may be dealt with at pleasure, the performer explaining his preference for a newspaper of recent date by remarking that if the news is stale, the resulting brew is apt to be proportionately "flat."

The larger end of the cone should have some provision to facilitate the catching hold of it within the handkerchief. This may take the form of a piece of thread from side to side, as in the case of the bran-glass shape, or may be a knot of string attached to a wire loop on the top, and duly disguised with paper cuttings.

The trick may be elaborated by the use of two or more glasses, producing liquids of various kinds, according to the nature of the paper used. Thus fragments of *Punch* may produce the corresponding liquor, the *Freeman's Journal* Dublin Stout, and so on. To avoid confusion, the glasses should be of different shape, their respective cones of course corresponding.

THE BRAN PLATE.

I am reminded, by the mention of the "bran-glass" in the last article, of a "bran-plate" which is one of Mr. Bland's recent "novelties," and which is good enough to demand special mention. The apparatus is designed for the production of a dove or other fairly large object, and takes in fact, the place of the larger bran-glass.

The apparatus consists of two earthenware plates, of about soup-plate size. The one, when brought forward, is filled with heaped-up bran; the other, inverted, is placed on it by way of cover. When it is again removed a

moment later, the bran has vanished, and in its place appears the dove or other object which it is desired to produce.

The secret lies in the fact that the supposed heap of bran is in fact a tin cover, with bran glued thereon, and with a shallow depression in the centre to hold loose bran, of which the performer takes a handful, and lets it fall through his fingers to prove its genuineness. This cover is so modelled that its convex side shall exactly adapt itself to the interior of either of the earthenware plates, while its concave side is janned so as to match in pattern with them.

The working of the trick will now be clear. The object to be produced is placed in one of the earthenware plates, the cover placed over it, and the hollow in the centre filled with loose bran. When it is desired to produce the concealed article, the second earthenware plate is turned down over the tin cover. The plates are waved about for a moment or two, and in replacing them on the table, turned over, so that the one containing the cover is now undermost. The one now uppermost is lifted off, and left carelessly in the way of examination. The bran has vanished, and there, in the second plate, is the article to be revealed.

BRAN DISAPPEARING FROM A GLASS, AND REAPPEARING UNDER A PLATE.

It is a poor rule, it is said, that won't work both ways, and by a slight modification of the same apparatus an exactly opposite result may be produced. A glass, first shown empty, is filled with loose bran. A plate,

also shown empty, is turned face downwards on a newspaper laid on the table. The glass is covered with a handkerchief. When the handkerchief is removed the bran has vanished, and is found to have passed under the inverted plate.

The glass is a small tumbler of pale blue glass, semi-transparent, with a flat bottomed tin cup, three quarters of an inch deep, and coloured to match, just fitting within its mouth. The edge of this cup is turned over all round, so as to be readily palmed off. The plate is of ordinary china, rather deep, with a loose tin centre, japanned on its concave side to correspond with the plate, and covered on its convex side with bran. The little space between is filled with loose bran.

The construction of the apparatus once fully understood, the trick will require little further explanation. After the glass has been shown empty, the cup is secretly introduced, and this alone is actually filled with the bran. Better still, the glass may be dipped into a box containing bran, and the cup loaded in, ready filled. The plate, duly charged with bran, is shown with the thumb holding the loose centre in position, and in this condition is turned mouth downwards on a newspaper or tray, as may best suit the convenience of the performer. When the cup is removed—which may be either done under cover of a handkerchief, or simply lifted off with the naked palm—the glass is left empty. The plate being lifted, the loose bran conceals the moveable centre-piece (which now lies hidden beneath it), and represents, to the eye of the audience, the bran just vanished from the glass.

The above are of course the mere dry bones of the trick,

which no true conjurer would dream of thus nakedly presenting. A skilled performer would introduce some other element, say, the finding in the glass of coins or trinkets, magically got rid of at an earlier stage of the illusion. The inventive genius of the reader will doubtless supply him with some more or less effective combination; but if his imagination is at fault, the trick of the *borrowed rings fired from a pistol* (*Modern Magic*, p. 385) will be found to lend itself extremely well to the purpose. A restored writing, or a borrowed coin in, say, an orange, might be found within the glass. The experienced conjurer will find many other uses for it; in fact, it is one of those readily portable, general-utility pieces of apparatus which should form part of the stock-in-trade of every drawing-room performer.

THE FLYING GLASS, WATCH, AND HANDKERCHIEF.

This very effective illusion consists in the magical transmission of a watch, a glass tumbler, and a silk handkerchief, into a hat placed at a considerable distance.

The requirements for the trick are two glass tumblers, preferably of tall, narrow shape, and two small silk handkerchiefs, exactly corresponding in appearance. One of the tumblers, with one of the silk handkerchiefs rolled into a loose ball at the bottom of it, is placed in the *profonde* of the performer, on the right-hand side. Ready for use, within his left sleeve, he must have the "handkerchief tube" (Fig. 65), described at p. 210.* Further, he must have, behind a solid backed chair, a small "bag" *servante*, of the kind

* The tube may, if preferred, be worked from the armpit instead of the sleeve as explained on page 212. This is a matter of individual taste.

described at p. 6, of such a size as just to accommodate the tumbler.

The performer places on his table the visible glass and silk handkerchief, and then proceeds to borrow a tall hat and a lady's watch. In turning to place the former article on his table, he loads into it the duplicate glass and handkerchief; then places the hat mouth upward on the table.

Spreading the visible handkerchief over his left hand he lays the watch in the centre, and folds over the corners again and again, till the handkerchief forms a neat ball. "Pray observe," he says, "that I do not remove the watch. For greater security, I will deposit it, wrapped up as you see, in this glass, and to make more certain still, I will place the glass in this hat. No deception so far, is there? Now I am going to make those three articles disappear one by one from the hat, and return to their respective owners. When I come to think of it, though, two of them being my own property, you might in that case suspect some hanky-panky about the matter. I will do still better. I will revise the process, and do it visibly. I will pass the three articles one after another *into* the hat, from any distance you like." So saying, he takes the tumbler out again, and places it on the seat of the chair, behind which is the bag. The hat he picks up with the other hand, and holding it mouth downwards, so as to prove that it is empty, places it on another table or chair at some considerable distance.

Nothing could be fairer, to all appearance, and yet here-in lies the crucial portion of the trick. The glass the performer takes out is not the one he just before put in, but

the duplicate, loaded in beforehand in the act of carrying the hat to the table. The second handkerchief, it will be remembered, is rolled up therein, and the audience (who scarcely, indeed, consider that the trick is begun) have no reason to suspect any substitution. When the performer grasps the hat with the other hand, he thrusts the fingers well down into the hat, and simultaneously into the concealed tumbler therein, and by the same motion pins the enveloped watch to the side of the glass, and the glass to the inner surface of the hat. He is thus enabled to turn the hat mouth downwards with impunity. Nothing falls out, and the hat is (by conjurers' logic) proved to be empty.

Having placed the hat mouth upwards in the position it is intended to occupy, he returns to the chair on which he placed the duplicate tumbler, over the back of which, by the way, should be thrown a third handkerchief of larger size and fancy pattern ; this is made double, and has between its two surfaces a wire ring, as described at p. 370 of *Modern Magic*.

"Now, ladies and gentlemen," he says, "I am about to pass these three articles, not together, but one after another, and in full view of all of you, into that hat. First, the watch. That is a very easy matter." (He takes the glass in one hand.) "One, two, three—Pass!" He daintily picks up one corner of the handkerchief with finger and thumb, shakes it out, and shows that the watch has vanished.

Next taking the handkerchief, he vanishes this as described at pp. 210—212, by means of the sleeve- or armpit- "fake," as the case may be. The glass, it will be remembered, has remained on the seat of the chair.

"Now, ladies and gentlemen," says the performer, "last,

but not least, I will endeavour to pass the glass into the hat in the same way. I shall have to make one little difference, however. As you will no doubt have guessed, this is an electrical feat, and when glass is brought to a state of very high electrical tension, it is apt to fly to pieces. For the protection of my own eyesight, therefore, not to mention yours, I shall have to cover the glass during the operation, and if you have no objection I will make use of this handkerchief for the purpose. No deception, mind ; although I am obliged to cover the glass, I shall not remove it from your sight for a single moment, until it vanishes altogether." (He covers the glass with the handkerchief, and brings the "ring" over the top of it.) "What do you say ? I think I heard a lady say that I had taken away the glass. Pray satisfy yourselves that I have done nothing of the kind." So saying he lifts the handkerchief and shows the glass. "You not only see it," but (rapping the glass against the back of the chair), "you hear it. No deception is therefore possible." He now moves away from the chair, still holding apparently the tumbler within the handkerchief, though in reality, under cover of the last movement, (the knocking of the glass against the chair-back), he has dropped the glass into the bag behind the chair, and is really holding the cloth only, kept in shape by the ring.

"Now watch me carefully, please ; and if your eyes are sharp enough, you will see the glass pass into the hat. One, two, three—go !" He shakes out the handkerchief, and the glass is gone. Stepping up to the hat, he takes out, first the glass, then the handkerchief, (picking it up by the one corner and letting the watch slide gently out of it) ; and lastly the watch ; this separate reproduction negating,

with most spectators, all possible supposition that the three were introduced together.

THE INEXHAUSTIBLE PUNCH-BOWL.

I have elsewhere adverted to the perennial popularity of tricks whereby the audience get something to eat or to drink. Juveniles, as a rule, prefer something to eat; their elders something to drink. The "Punch-bowl" ministers to the latter instinct.

In its original form, the punch-bowl was an illustration of the familiar pneumatic principle which we have already seen applied in the case of the "funnel," (*Modern Magic*, p. 379).

FIG. 100.



The bowl was of german silver or white metal, with a space of, say, three-quarters of an inch between its inner and outer surfaces, see Fig. 100. In the centre of the inner surface, at bottom, was a minute hole, say one eighth of an inch in diameter, and there was a similar hole near the upper edge of the bowl, on the outside, and so placed as not to attract attention. Both holes being open, if the bowl was filled with punch or any other liquid, the liquid, seeking its own level, naturally rose to the same height between the

inner and outer surfaces, as it did in the interior of the bowl itself. This done, and the upper hole being stopped with a minute pellet of wax, the liquid within the bowl was emptied out, and the bowl wiped dry, though the portion in the secret receptacle still remained *in statu quo*.

The performer, having called attention to the bowl, and shown by turning it upside down that it was perfectly empty, announced that it would at his command become full. In returning to place it on his table he secretly removed the pellet of wax which stopped the upper hole. The air being thereby admitted, the punch, again seeking its own level, began to rise through the little hole in the centre into the interior of the bowl; the performer meanwhile pronouncing some magical formula, or otherwise adapting his patter so as to give time for the inflow of the liquor. So soon as it reached, say, an inch in depth, he began to ladle out the liquid into wine-glasses, and distribute it to the company. The glasses used in such cases are of special make and of very thick glass; so as to combine large external bulk, with, comparatively speaking, a very small internal capacity. Judiciously distributed, the supply of liquid under such circumstances appears really inexhaustible.

It is a good plan to place the punch-bowl on an inverted celery glass or tumbler, so as to prove that the mysterious supply does not come from the table.

Of course the punch-bowl above described will not bear close examination. There are, however, two other methods of working the trick, in which an ordinary china bowl, duly examined beforehand, can be used. The first is to have the punch in a sheep's bladder, which is either concealed about

the performer's person, and loaded into the bowl during the return journey to his table ; or is placed upon the *servante*, and introduced, under cover of wiping the bowl with a table-napkin, after it has been examined. The bowl must in this case be a large one, and so placed that the audience cannot see into it during the performance of the trick. The bladder once fairly in the bowl, it is secretly punctured by the performer with a small sharp knife or stiletto, and the liquid forthwith begins to flow. Some performers use for the puncturing process a finger-ring armed with the necessary knife-point.

The third and latest method is to have the liquid concealed upon the person of the performer, in a flat oblong india-rubber bag, after the manner of the familiar rubber hot-water bottle. This is attached by means of a flap and button, immediately under the right arm of the performer, outside the vest, but under and concealed by the coat. From the india-rubber bottle a tube of the same material, (like that of an infant's feeding-bottle), passes down the sleeve of the performer, terminating in a little metal vent just below his wrist. The ladle used has a hollow handle, communicating with a minute hole in its bowl, and so fashioned at its upper end that it can be joined, by a simple thrust of the one into the other, to the end-piece of the tube.

Having duly called attention to the china bowl, and shown (incidentally) that it is void of mechanism or preparation, the performer returns with it to his table, and while further discoursing on the nature of his experiment, takes the opportunity, while apparently toying carelessly with the ladle, to make the necessary junction between the handle

and the tube. Then, giving the necessary command and gazing into the bowl, he pretends that it is already beginning to fill, and a moment or two later begins to stir the imaginary liquid round and round with the ladle. At the same time he gently presses with his arm the india-rubber receptacle, and the punch begins to flow down the handle of the ladle into the bowl. After a moment or two of stirring he takes a glass, and fills it. Each time he dips the ladle in the bowl for that purpose he gives another squeeze, and a fresh jet of punch streams into the bowl. At any given stage he may suspend the pressure, and ladling out the remaining liquid, drain the bowl empty. Then again repeating his magic formula, he recommences the stirring process, and the liquid flows as before; until (say) a pint and a half has been produced. This being equivalent to some twenty glasses, the professed inexhaustibility of the bowl may be regarded as established, and the trick may come to an end.

THE "COFFEE TRICK." *Improved.*

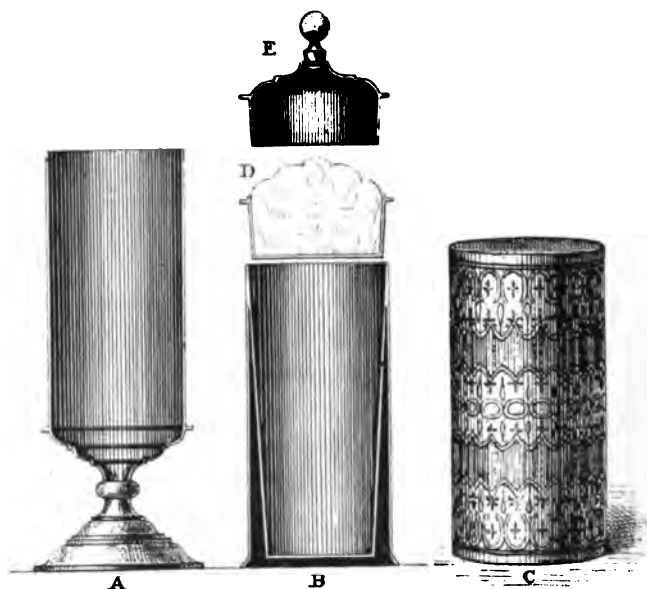
In a mixed audience, particularly where juveniles are concerned, some may probably object to a spirituous beverage, and prefer something of a non-alcoholic nature. To such the performer may desire to offer a cup of coffee, and I proceed to put him in the way of doing so.

Readers of *Modern Magic* may recall a coffee trick therein described (p. 388). The principal piece of apparatus in that case was a cumbrous and comparatively complicated affair known as the "coffee vase," and as an auxiliary, a wooden box filled with coffee-beans, and of such a size as to enable the coffee vase to be laid down at full length

therein. The modern version of the coffee trick is a far neater and simpler affair, and may be heartily commended to the drawing-room conjurer.

The complicated mechanism of the old vase is in this

FIG. 101.



case entirely dispensed with. The apparatus is as shown in Fig. 101.

A represents the vase proper, which is made of thin tinplate, not japanned, but polished, and capable of bearing any amount of inspection. B is a "well" fitting at once into and over the sides of A, and so neatly that no "catch" is required (as in the older apparatus) to keep it in position. C is a cardboard "cylinder" fitting easily over B, and of

such a substance that if it is placed over B, the performer can by judicious pressure on its sides lift B within it. D represents a little tin saucer fitting easily within the top of B, and E a small metal lid fitting closely within D. The upper edges of D and E have a projecting bead all round, so that if E be lifted off, not by the knob in the ordinary way, but by pressure on this bead, D comes off with it.

No coffee-berries are in this case used, their place being supplied by a few handfuls of cotton wool. The well, B, is filled with the liquid to be produced. The saucer, D, filled with wool gummed down at the bottom, is inserted at the top, and the pasteboard cover (C) placed over all. In this condition it is brought forward on a tray with the vase (A) on which is placed the lid (E).

The performer begins by calling attention to the wool, of which he has a supply in a basket or plate, and states that from that apparently unlikely material he proposes to manufacture hot coffee for their refreshment. He exhibits the vase and lid, showing that they are empty, and giving all possible facilities for inspection. He then fills the vase with wool, making a show of putting in a large quantity, but in reality filling it as lightly as possible, that the wool may be the more readily compressible. He then proceeds to the effect following: "I should like you to observe, ladies and gentlemen, the vast improvements modern science has made in this experiment. In the old style the yase was always covered like *this*." As if merely suiting the action to the word, he raises C (with B within it) and places it over A. The wool gives way under B, which settles down in A.

"Observe the greater elegance of the modern method.

The clumsy cover is dispensed with altogether." (Here he takes off C as if he had merely put it on for the purpose of illustration, but now grips it lightly, so as to leave B and D within A; though to the eye of the spectator, who sees wool still at the top of the vase, the condition of things is just as before.) "I merely put on the lid (E) for a single instant. I wave my wand over the vase, take off the lid again, and you will find that the wool has become transformed into hot coffee, which I will proceed to hand round in order to prove that there is no deception."

An additional effect may be produced in connection with this very pretty trick, by the use of—

The Mysterious Coffee-Cups:—

The performer, having handed round sundry cups of the coffee thus magically produced, offers to show the company another little experiment. He takes one of the cups just filled (or rather half-filled), places it on a small tray, and asks one of the audience to hold it above his head. Then taking an empty cup and saucer, he places these also upon a tray, and gets some other person to hold them in like manner. He now commands the coffee to leave the full cup and pass into the empty one, and a moment or two later, takes each cup from its holder, and shows that he has been obeyed. The "full" cup is now empty, and the other is three-parts full.

The cups and saucers are of tin, japanned in imitation of china. The cup originally full has a minute hole in the centre of its bottom, corresponding with a similar hole in the upper surface of the saucer. This latter is hollow, and has a receptacle for the coffee between its upper and under

surfaces. The other saucer has no speciality, but the cup is in this case made after the manner of the punch-bowl described at p. 368, and the intervening space between the inner and outer surfaces is beforehand filled with hot coffee. There is a minute air-hole under the bend of the handle of the cup, which is at the outset plugged with a pellet of wax, so that the liquid does not escape. So soon as the performer removes this little pellet, the concealed coffee begins to flow into the cup.

THE WINE AND WATER TRICK. *Improved Methods.*

A favourite feat with conjurers of the old school was that known as the "Pyramids of Egypt," described at p. 377 of *Modern Magic*. Briefly stated, the effect of the trick was as follows:—A small empty carafe was shown, also two wine-glasses. These were filled with wine and water respectively; and the mixture poured into the carafe. The empty glasses were each placed on a small metal stand, and the carafe on a third stand in the centre. Each was now screened from view by an ornamental tin cover, pyramidal in form, which fact gave the name to the trick. The audience were invited to choose into which of the two glasses the wine, and into which the water should pass. Their selection being made, the covers were in due course lifted. The carafe was found empty, the liquid therein having run away, through a minute hole in its bottom, into the interior of the stand. Each glass was found to be refilled with the liquid selected, which had trickled down into it from a secret chamber in the upper part of the pyramid.

The trick in the above form is too hackneyed to be worth performing at the present day, but the advance of

magical science has made many improvements in it. I saw not long since at Mr. Bland's a set of very handsome pyramids, which reproduced with ease and certainty any given pair of *eight* different liquids. But the very fact of using a lofty cover, which of course cannot be examined, takes a heavy discount from the effect of the trick. I had the pleasure of examining, on the same occasion, a much plainer and simpler set of apparatus for the same purpose, which to my own mind has far greater merit. The carafe

FIG. 102.



and glasses are retained, but the former is elevated, after being filled, on a small candlestick, and covered merely with a borrowed handkerchief. The glasses are not covered over, but merely concealed by a small brass cylinder being placed over each; each cylinder being first shown end-ways to the audience, that they may see that it is open from end to end.

The secret lies in the fact that the cylinders, which are about double the height of the wine-glass, taper internally to the centre, hour-glass fashion, and that between the

inner and outer surfaces of the upper portion is sufficient space for a wineglassful of liquid. From the lower part of this projects a little tube or spout, *a*, to direct the jet into the glass (Fig. 102). When the performer shows that the cylinder is open from end to end, this projection, which would otherwise be noticeable, is masked by his fingers. The liquid is kept from running out by the plugging of an air-hole, uncovered when necessary, as in the older form of the trick. The little candlestick is hollow, being adapted specially to receive the liquid which runs out of the carafe.

The trick in this shape forms a really elegant drawing-room illusion, and has the advantage of being very little known. Even less known, and not less ingenious, is the form of the trick I am about to describe, which rests upon a wholly different principle.

The apparatus in this case consists of three little carafes, one a little larger than the others, and three funnels of plain glass, such, to all appearance, as may be frequently seen in the window of a chemist's shop. No covers are used, and no "stands," the centre carafe being merely elevated on a book.

The procedure of the trick is as follows:—The performer begins by borrowing three handkerchiefs. Taking a glass of wine and a glass of water, he pours them into the larger carafe, making use of one of the glass funnels for that purpose. The funnel is not removed, but carafe and funnel are placed on a book, and a handkerchief thrown over all. The performer states that at his command the two liquors will again separate and pass into the smaller carafes, leaving it to the audience to say which shall hold the wine and which the water. Their election having

been made, he places one of the remaining funnels in each and throws a handkerchief over it. He then makes the motion of gathering the liquids with his hands from the larger carafe and pouring them through the funnels into the two smaller ones. Presently he removes the handkerchiefs, when the promised effect is found to have been produced ; the centre carafe is empty, and the side ones hold the wine and the water respectively.

The secret of the trick is partly chemical, and partly

FIG. 103.



in the construction of the funnels. One of them has no speciality, and may be shown as freely as the performer pleases. This is the funnel which is placed in the centre carafe, and through which the two liquids pass into it, thereby removing any possible doubt as to its honesty of construction. The other two are similar in appearance, but the mouth is in each case covered with a sheet of glass (all blown in one piece) so that the supposed funnel is in reality a small bottle. (See Fig. 103.) There is a minute hole on the edge of the larger circumference, which, when the funnel is full, is plugged with a pellet of wax in the usual way.

One of the funnels is filled with plain water, the other with a saturated solution of sulpho-cyanide of potassium, which is undistinguishable in appearance from water. Thus filled, the two funnels are placed, inverted, upon the table, in such positions that the performer cannot make any mistake as to which is which. To the eye of the spectator they are ordinary empty funnels. The two smaller carafes are each rinsed out with perchloride of iron. This is a brown tincture, but the slight discolouration thereby caused to the glass is not noticeable by artificial light. The supposed "book" in reality contains a tin receptacle to receive the liquid which drains out of the larger carafe.

The working of the trick will now be obvious. The moment that the larger carafe is filled the liquid begins to run away, though the fact of its so doing is concealed by the handkerchief thrown over it. Having ascertained into which of the smaller carafes the audience desire the wine to pass, the performer places in it the funnel containing the sulphocyanide solution, which, combining in the carafe with the perchloride of iron, assumes a rich wine colour. The other funnel is placed in the opposite carafe, and the liquid therein being simply water, it retains that appearance after it has passed from the funnel into the carafe.

A word of caution may here be desirable. The sulphocyanide of potassium is a virulent poison. The supposed wine cannot therefore be offered for drinking, and all possible precautions should be used respecting it. If, however, the performer employs an assistant, the following little comedy may be worked with his aid. The trick over, the assistant at once gathers the carafes on to a tray

(the "book" should be left behind) and walks off with them behind the scenes. "Hallo!" says the performer, calling him back. "Who told you to do that?" The assistant comes back, still tray in hand. "I want that wine" (pours it into a glass and drinks it accordingly). "Now, if you like, *you* may have the water."

It is hardly necessary to suggest to the acute reader that during the momentary absence behind the scenes, the carafe has been exchanged for another with genuine wine, but all spectators are not so acute as to suspect this little piece of deception.

WINE OR WATER. *Another Method.*

There is yet another method of producing "wine" or "water" by chemical means, which it may be worth while here to mention. The effect of the trick is as follows:—

The performer shows a row of apparently empty wine-glasses, and a jug of water. He pours water from the pitcher into one of the glasses and back again, just to prove that it *is* water; after which he announces that the jug will, at his command, yield either wine or water. Accordingly he fills the first glass. The liquid is clear water. He fills the second with apparently red wine. The third glass poured out is water, the fourth wine. He cannot fill the fifth, for the jug is empty. He therefore pours all back again, and again fills the four glasses. All now appear to hold wine, though a little diluted. He turns the jug upside down to show that it is again empty, then once more pours the contents of the four glasses back into it. On again filling the glasses each holds nothing but

clear water. Again he returns the liquid to the jug ; then takes up and fills from it the fifth glass, which has not yet been used. The liquid is red wine. He empties half of this into another glass and fills both up. Both now apparently contain wine. Back the liquid goes for the last time into the jug. On being again poured forth, it is once more water.

The various changes are so numerous and so apparently causeless, that even those who suspect chemical agency, and have some knowledge of the science, may well be puzzled to know how they are produced.

The first step is to make a saturated solution of tannin. This is done by simply dissolving tannin in water, till it will take up no more. Half-a-pint may be made at a time, and bottled for future use. The next step is to knead powdered oxalic acid with a few drops of water into a stiff paste, and from it make a few lozenge-shaped slabs, say the diameter of a shilling, and almost a quarter of an inch thick. These are allowed to dry, when they become hard like ordinary lozenges. The performer must also supply himself with a small bottle of saturated solution of perchloride of iron ; frequently sold under the name of " steel drops.

These are preliminary preparations. When the performer desires to show the trick, he must make the arrangements following. In the jug, (which should be of corresponding size) he must place four wineglassfuls of water to which he has added a tablespoonful of the tannin solution. This does not affect the colour of the water. Two of the glasses are prepared by dropping into each two drops of the perchloride of iron. These are placed alter-

nately with two clean glasses, in the following order: Clean, iron, clean, iron, and the series is completed by a fifth glass into which half-a-teaspoonful of liquid ammonia has been poured. This is colourless, and the glasses all therefore, appear empty.

The performer first pours into a clean glass, and the colour of the solution, therefore, naturally remains unaltered. He next pours into one of the prepared glasses, when the iron, combining with the tannin, produces a beautiful red colour.* In like manner with the next two glasses. When the contents of the four are again poured back into the jug, they all amalgamate, and are, therefore, all red. Now comes in a little piece of sleight of hand. When the performer has emptied the jug into the glasses again, in showing the former empty he takes the opportunity to introduce one of the oxalic acid lozenges, (which should be in a convenient pocket) ; if possible, breaking it in doing so.† When he again pours the liquid into the jug, the oxalic acid, now dissolved therein, again bleaches the solution. But when he pours a small portion of this bleached solution into the glass containing the ammonia, the alkali overpowers the acid, and again brings back the colour. When, however, this small portion is again returned to the stock ; the acid, being in larger quantity, overpowers the alkali, and again bleaches the mixture.

It is hardly necessary to remark that oxalic acid is a

* As the change is not absolutely instantaneous, it is well to screen the bowl of the glass with the hand while pouring, thereby giving time for the re-agents to combine. If the audience see the liquid change colour in the glass, they will at once infer that the trick was chemical.

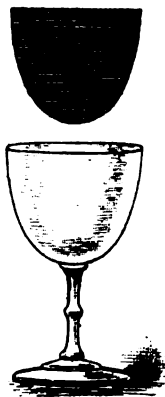
† This makes it dissolve the more readily.

deadly poison, and the amalgamated liquid should, therefore, be got rid of as soon as possible, when the trick is completed.

THE WINE PROOF.

While upon the subject of "wine" tricks, I may pause to notice this; an illusion little known in England, but

FIG. 104.



known in Germany as the "wine proof." It is more adapted for a bit of by-play than to form a substantive trick, but is rather puzzling to the uninitiated.

The performer shows a glass of wine of a rich ruby red. He holds the glass under his nose, apparently enjoying its bouquet. "A very fine glass of port," he remarks, "but some people can't drink port. It is too heady for them. In such a case I'll show you how to alter it. Will some lady lend me her handkerchief." He throws the borrowed handkerchief over the glass. "Change "

He nips the handkerchief daintily with finger and thumb and lifts it off. "Behold, the ruby port has turned to golden sherry. But even sherry is too strong for some people, and it is well to be able to suit all tastes. Watch me once again." Once more he throws the handkerchief over the glass, again says "Change!" and again lifts off the handkerchief. The supposed wine is now pure water, and may be drank to prove its freedom from preparation.

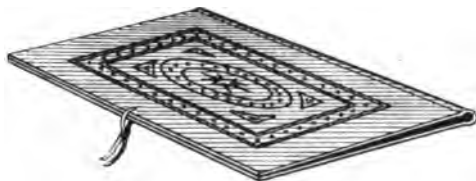
The secret lies in the use of two pieces of coloured glass, each so cut (Fig. 104) as to form a vertical partition in the wine-glass used. One of them is of a sherry colour, the other of a ruby tint, this latter being by a shade the larger, and projecting at the corners the least in the world above the rim of the glass. These are placed one against the other in position, and the glass filled with water. The glass partition faces the spectators, and the liquid looks exactly like fine old port. When the performer for the first time throws the handkerchief over the glass, he nips the partition by the opposite ends. The darker toned partition being the larger, that alone is lifted out. The second time he nips the partition by the middle (having to dip slightly into the water to do so), and lifting it out, leaves nothing but the water, immediately handing the glass for examination. While the attention of the company is occupied in this direction, he has ample opportunity to get rid of the two pieces of coloured glass.

It is hardly necessary to remark that these latter must be cut so as to exactly fit the wine-glass with which they are used.

THE INEXHAUSTIBLE PORTFOLIO.

This is an ordinary-looking portfolio, similar to those used to accommodate music or drawings. It is shown to be perfectly empty, but when placed on the table, with its

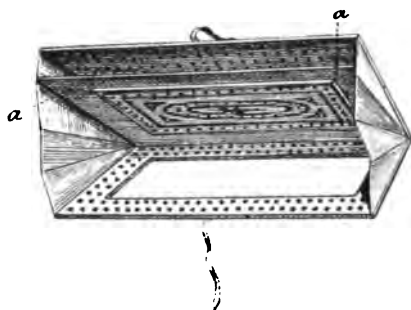
FIG. 105.



back to the audience, the performer is enabled to produce from it a variety of the most diverse objects. From time to time it is again shown empty, and again the productive process is repeated.

The external decoration of the portfolio takes the shape

FIG. 106.



of a panel. This panel on one side of the portfolio forms a trap, closed by an inner cover or intermediate leaf, *a* (see Fig. 106), to which the panel is glued. When the

c c

portfolio is first opened to show it empty, *a* lies flat against the lower side, and the trap is closed ; but when the portfolio is laid upon the table for the performance of the trick, it is opened with the intermediate leaf against the upper side, so leaving the trap open. The portfolio is drawn partly off the table, and the opening thereby brought over the *servante*, enabling the performer to thrust his hand through and bring up the objects to be produced, which have beforehand been placed on the hidden shelf.*

THE HORN OF PLENTY.

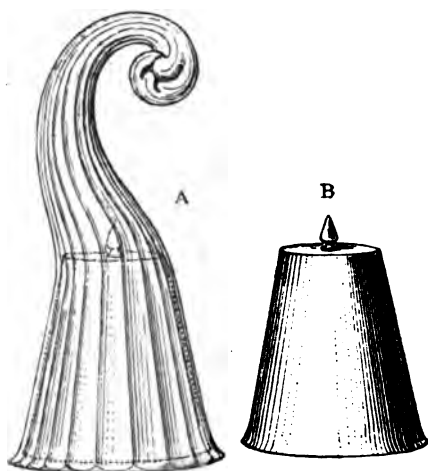
This is another useful piece of apparatus for producing tricks. It is of japanned tin, standing nearly two feet high, and fashioned like a cornucopia. It is brought forward, shown within and without, and seen to be quite empty, but the performer, notwithstanding, produces a number of small articles from it. At first, one or two only are produced. The cornucopia is again shown empty, but fills itself in some mysterious way with the usual variety of articles, which are taken out and distributed among the audience.

The horn in reality consists of two portions, the outer case *A* (see Fig. 107), which is alone exhibited in the first instance, and a movable lining, *B*, in the shape of a truncated cone, which just fits within *A*, and when inserted is held in position by a spring catch, gripping the conical stud at top. *B* is open at its larger end, but has a wire

* There is a much more elaborate version of the Portfolio Trick, but suitable for the stage only. This will be found described in the *Secret of Stage Conjuring*, p. 229.

stretched from side to side, to keep in position the various articles with which it is loaded, some larger article, thrust under the wire, keeping in all the rest. Thus prepared, it is placed on the *servante*, if space permits, or if not, on the floor behind a draped chair, or other article of furniture.

FIG. 107.



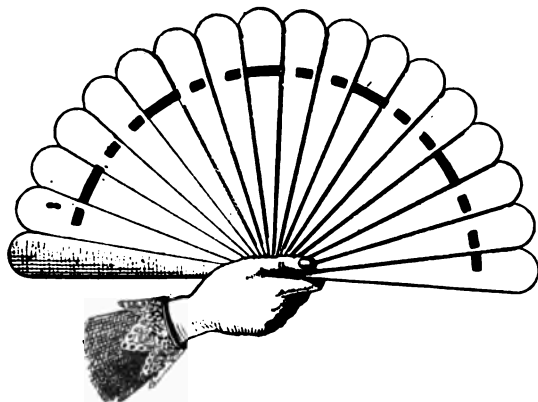
The two or three articles first produced are placed beforehand in the sleeve of the performer, and tilted from thence into the cornucopia, in the act of taking out the first article. These having been produced and the horn shown empty, the performer, holding the horn by its upper extremity in one hand, while the other makes some movement to divert the attention of the company, brings it over the concealed lining, which it forthwith picks up, with the contents, to be produced at pleasure.

The Horn of Plenty was the invention of the arch-magician Robert - Houdin, who devised it to replace the more commonplace production from the hat. As designed by Robert-Houdin, the horn opened out like a book by means of hinges on one side, the more conclusively to prove that it had no secret receptacle. This addition is, however, usually omitted at the present day.

THE BEWITCHED FAN.

This, for some unknown reason, is usually worked as a sort of incident, with the Horn of Plenty, and I therefore

FIG. 108.



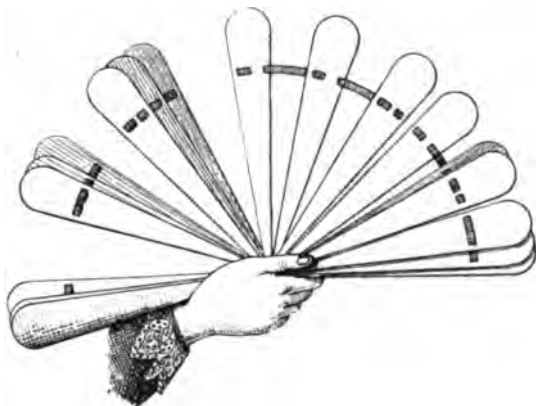
notice it here, though it has no necessary connection with that trick.

Among the articles which the performer produces from the cornucopia is a wooden fan. He opens and fans himself with it. It appears to be a perfectly ordinary fan, as depicted in Fig. 108. He closes it, and hands it to a lady,

inviting her to make use of it. She opens it accordingly, but a strange thing happens. It falls apart in her hands, and assumes the dislocated appearance shown in Fig. 109. The performer takes it from her, breathes upon it, and lo! it is whole again.

The secret lies in the construction of the fan, which is

FIG. 109.



so made that by a peculiarity of the stringing (readily intelligible on inspection but practically impossible to explain in writing), the fan when opened from *left to right* in the ordinary manner assumes the customary appearance of a respectable fan, but when opened from *right to left* parts in the way that has been described.

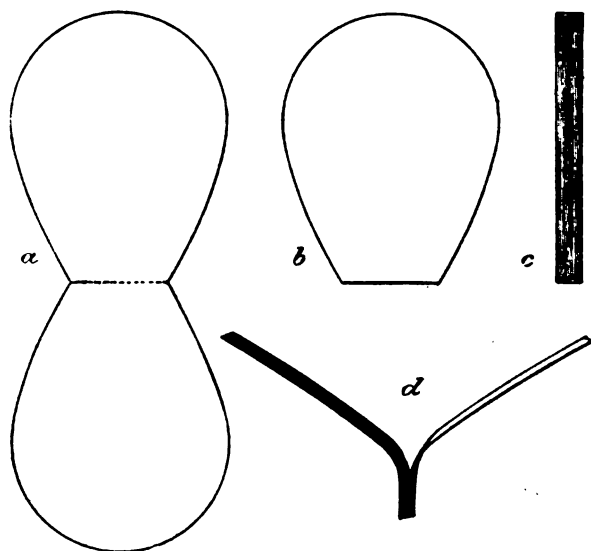
By giving the fan a turn-over in the hand, before opening it, the needful "change" is spontaneously effected, and the opening may always be in the same direction. The precaution is, however, scarcely necessary, for the slight

difference between opening from left to right and right to left is not likely to be noticed by any one not in the secret.

A SHOWER OF FLOWERS.

One of the latest and prettiest illusions of the eminent magician, Buatier de Kolta, consists in the production from

FIG. 110.



a sheet of cartridge paper, freely shown on both sides, and then rolled into a cone, of a quantity of paper flowers of all sizes and colours. Each flower is widely expanded, and of considerable size, and enough are produced from the empty cartridge paper to fill a large basket.

The main secret of the trick lies in the construction of the flowers, which is extremely ingenious. They are made

as follows. The first step is to cut out a number of pieces of green tissue paper (not too thin) of the shape shown at *a* in Fig. 110. The extreme length of each may be $4\frac{1}{2}$ inches, and its greatest width an inch and three quarters. Next should be cut out double the number of mixed colours, red, yellow, blue, pink, mauve, and white. These should be of the shape shown at *b* in the same figure. They may be of the same width as the green leaves, but are only one and three-quarter inches in length.

The next step is to provide the necessary "springs" to

FIG. 111.



make the flowers expand. These are made by cutting a sheet of rolled steel or hardened brass, the thickness of brown paper, into strips two inches long and a little less than a quarter of an inch wide; each strip must then again be cut down its centre to within three-eighths of an inch of the opposite end, as *c*, and the two portions then bent apart as *d* in the same figure—when it will be found that however often they may be closed, they will when released revert to the expanded position. Taking one of the green papers, fold it across the middle, and placing one of the steel springs between, secure it with strong paste to the centre of the leaf

pasting a strip of the same paper, three-eighths of an inch wide, over it to conceal the spring. Lay these aside to dry, and meanwhile taking pairs of the smallest pieces of paper (each pair being of same colour), paste two of their edges together, and let them dry in like manner. This done, take one of these and inserting it in the opening of one of the green papers, paste the free edges to the corresponding edges of this latter. The effect will now be as shown in Fig. 111, a sort of compromise between a sweet-pea and a butterfly. By pressing the sides together, the flower may be made perfectly flat, though it instantly expands again as soon as the pressure is removed.

I have explained the mode of construction of the flowers for the better elucidation of the trick, but I should strongly recommend the reader *not* to attempt to make them for himself, but to procure them from one of the recognized conjuring depôts, some of which have improved considerably on the original pattern. The trick, well done, has such a pretty effect that it is worthy of the slight extra expense needful for procuring a really finished article.

Having provided himself with the flowers, of which a couple of hundred will be required, the performer should divide this quantity into (say) three "loads." Taking the flowers one by one between finger and thumb, he presses each flat on its predecessor, and when he has thus dealt with a sufficient quantity, secures them with an elastic band, or, better still, between two slips of stiffish cardboard, 3 x 2 inches, with an elastic band passed round these in the direction of their greater length. If the ends of the cardboard be pressed they naturally separate in the middle, and at once free the flowers. The getting

off of a couple of elastic bands from the flowers themselves takes longer, and even seconds are of importance to the effect of a conjuring trick.

Having thus prepared his "loads" (which will comprise about seventy flowers in each), and disposed them about his person so as to be instantly get-at-able when needed, the performer is ready to show the trick. His only further requirements will be a full-sized sheet of cartridge paper, and a pin, which he may stick into the collar of his vest till needed.

Advancing to the company, and showing both sides of the sheet of paper (and incidentally that his hands are otherwise empty), he twists the sheet into a conical bag, and fastens it with the pin. Next comes the introduction of the "load." Some performers do this in the act of making the cone, getting the load into the hand, say from the waistband, a moment earlier, and forming the cone round the hand which contains it—then dropping it to the bottom. Another plan is to introduce the load under the pretext of showing that the performer has nothing which he can possibly introduce. To this end he smiles a self-satisfied sort of smile into the cone just formed, and begins to shake it a little, as though to stimulate the production of the expected mystery; meanwhile the unoccupied hand, which we will suppose to be the left, gets possession of and palms the load. Suddenly he pauses, and looks about him. "Pardon me," he says, "I think I heard some one say that I have something already in the paper. Pray satisfy yourselves that I have nothing of the kind." (He shows the interior of the cone.) "Neither have I anything in my hands." In order to show the right hand free he transfers

the cone to the left, grasping it with the fingers inside, and thereby introducing the load. Having shown the right hand empty, he again takes the cone in the right hand, grasping it by its smaller end, and shows the left hand in like manner. The load meanwhile gently slides down to the bottom, and the trick is practically done.

The right hand grasps the cone outside the load, and prevents its too rapid development. The left hand dips into the cone, and under pretence of taking out the first one or two flowers, frees the remainder, and arranges them for subsequent production. As the performer diminishes the pressure of the encircling hand, the flowers naturally expand, and seem to well up spontaneously to the mouth of the cone, whence they are shaken into any convenient receptacle. The production should not be too rapid, as the effect of quantity is enhanced by a discreet amount of deliberation.

The production of a second load is a very easy matter, for the general attraction being drawn to the gush of flowers from the mouth of the cone, the performer has ample opportunity to palm and introduce a further supply.

For the third load, however, the method of production should be somewhat varied. Getting the load into the palm of his left hand, and shaking out the last remaining flowers from the cone, the performer should remove the pin and open out the paper. Then spreading the paper over his right hand, he should bring the left hand violently down on its centre, as if merely crushing the paper, and forthwith twists it into a crumpled ball, the load just introduced being of course in the centre. He crushes and knocks about the ball of paper thus produced, as though merely to carry

still greater conviction to the minds of the audience that it contains nothing. When he has maltreated it sufficiently he again unfolds the paper with due precaution, and again a gush of flowers comes welling from it—this last effect being, to most spectators, the most surprising of any.

THE SPIRITUALISTIC BALL, RING AND CARD.

I will conclude this chapter by describing a little trick of my own invention, to which I gave the above title. It is no longer an absolute novelty, having promptly found its way into the catalogues of the dealers in magical apparatus, both English and foreign, but it has not been exhibited largely enough to become hackneyed, and, indeed, many of those who profess to sell the trick only possess an incomplete version of it.

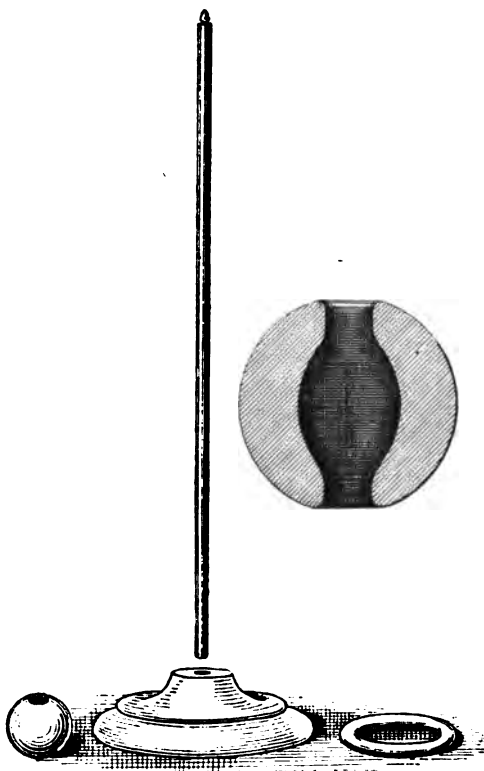
The apparatus employed (see Fig. 112) consists of a rod twenty-two inches in length, a circular base or stand eight inches in diameter and loaded with lead (with a hole in the centre into which such rod is inserted), a ball about three inches in diameter, with a hole drilled through it, and a ring about four inches in diameter. The hole in the ball is about three quarters of an inch in diameter, with a trumpet-shaped opening (see section at *a*).

Every part of the apparatus (which is of wood, blacked and polished in imitation of ebony*) is handed for examination. When it is returned to the performer, he inserts the rod in the hole in the stand, places the latter upon the

* The ball and ring should actually be of ebony, as the additional weight is an advantage. I have seen a version of the apparatus, made by a French firm, in which the rod and stand are of polished metal and the ball of glass. The effect is pretty, but I do not know that anything is gained by the alteration.

floor, and drops the ball over the rod. The ball then, at the command of the performer (standing in any part of the room, begins slowly to rise till it reaches the top of the rod,

FIG. 112.



after which it rises or falls as desired. It will also answer questions, rising to signify "Yes," falling to signify "No ;" and finally leaps off the top of the rod, and rolls to the feet of any lady or gentleman whom the operator may indicate,

and who may take it up and replace it. The ring is now passed over the rod in place of the ball, and goes through a similar performance. Lastly, the performer, taking an ordinary pack of cards, invites the spectator to draw one (not "forced"), and on placing the card thus chosen at the foot of the rod, it also will ascend and descend at command.

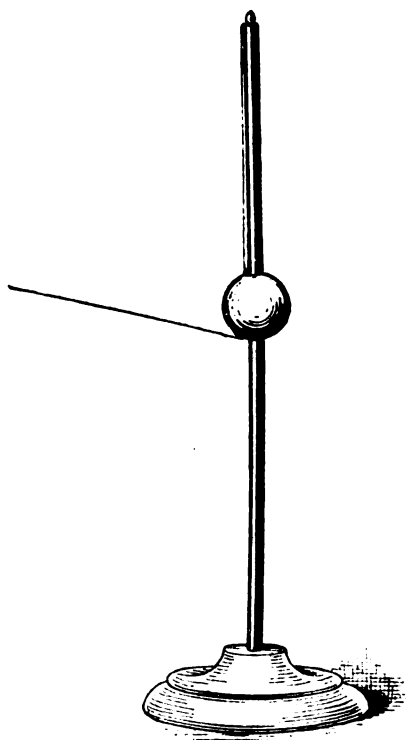
The whole secret lies in the use of what may almost be called the conjurer's best friend, a piece of black silk thread. The thread terminates at the stage end in a little black ring, of such a size as just to go over the little knob which will be observed at the top of the upright rod, but not to pass over the rod itself. The performer should have a ladies' dress-hook, of the smallest size, sewn point upward to the seam of his trousers on the right side, at such a height as to be just level with the finger-tips when the arm hangs straight down. Before coming forward, you slip the little ring over this hook, and then advance to the company, the other end of the silk thread being in the hands of the assistant behind the scenes.*

You hand the stand and upright for examination, and when they are returned, in the act of fixing the upright in the stand, slip the little ring over the knob at top. You then place the apparatus on the ground at a few feet distance from the spectators, *taking care that the thread is quite slack*. When the ball has been examined, drop it over the upright, when it will fall down upon the stand. Go through a pretence of mesmerising the ball, and presently, at an agreed cue, let your assistant pull the thread, when the ball will rise,

* Any available screen.

again falling as soon as the pull is relaxed. (See Fig. 113, giving a *side* view of the apparatus in operation.) It may thus be made to answer questions, rising to indicate "Yes,"

FIG. 113.

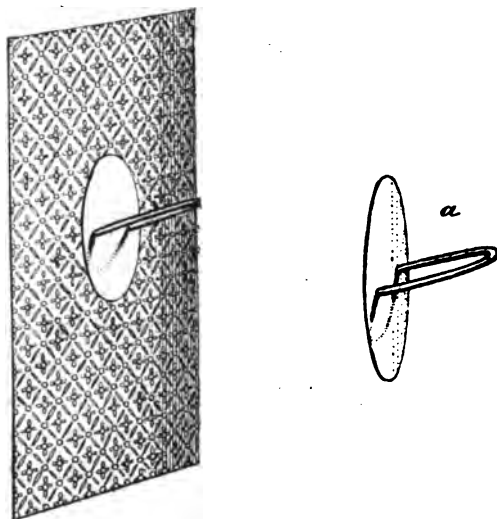


falling to indicate "No." To conclude the performance with the ball, order it to go to such and such a lady or gentleman, *taking care to indicate some person who is in a straight line with the direction of the pull of the thread.* The assistant takes his cue accordingly, and draws the ball

steadily up to the extreme top of the upright, then gives a light, quick jerk, which sends the ball off the rod in the direction indicated.

The next phase of the performance is the use of the ring. After it has been duly examined, you request some

FIG. 114.



person to go and put it over the upright. The thread having been meanwhile slackened, it drops to the bottom. The mode of working is the same as with the ball, save that the ring may be made to dance (by a light jerking movement of the thread), but cannot be made with certainty to roll towards any given person, and should therefore, when done with, be simply ordered to come to the top of the rod, and thence taken off by the performer.

For the elevation of the card, an additional item of apparatus is necessary. This is a little wire staple, one inch long by three quarters wide, soldered to a circular tin plate of slightly larger dimensions. (See *a*, in Fig. 114.) The opposite side of the plate is coated with a thin layer of bees-wax. You advance spreading a pack of cards to be drawn from, at the same time holding the little staple in the right hand, the wire between the second and third fingers, when it will be concealed by the outspread cards. When a card has been chosen, take it in your right hand, and press the waxed surface of the staple against it, as shown in Fig. 114, when it will be found to adhere. You now have to pass the staple over and down the rod. To do this without exciting suspicion, remark, "The card, unlike the ball and ring, having nothing to keep it in position, I am obliged to mesmerise it a little by contact with the rod;" up and down which you accordingly move it, leaving it finally at the bottom. The tightening and slackening of the thread will now raise or lower the card as may be desired. To conclude, hold your hand just above the upright, and order the card to come up into your hand. When it reaches the top, lift it off, and detaching and palming the staple, hand the card for examination. Take up the apparatus, and secretly slip off the little ring. Your assistant draws away the thread, and you can again tender the whole for examination.

Two cautions may be offered with advantage. In the first place the background should be of dark colour, and there should be no light *behind the upright*. If these points be attended to, however light the remainder of the room may be, the thread will be invisible. Where a dark back-

ground is unattainable, the lights must be lowered to a twilight, after the approved spiritualistic fashion. It is hardly necessary to say that the experiment should never be attempted by daylight. Secondly, the thread should, if practicable, be drawn in an *upward* direction, as the power is thereby greatly increased. One of the little staples used by bell-hangers may be used to lead it away at a new angle, if found absolutely necessary, but every such change of direction is an evil, as increasing friction. A very good plan is to lead the thread through the open back of a chair, placed a little behind the position of the upright. This of course must be done beforehand.

Unless the thread runs with the most perfect freedom, the "card" portion of the trick should be omitted, as its weight is not sufficient to overcome even a very small amount of friction. The opening through the ball should occasionally be rubbed with French chalk, to diminish friction as much as possible : and whenever it may be necessary to take to a new silk thread, it should be oiled for the same reason.

Where an assistant is not available, the performer may work the trick single-handed. In this case, a second hook should be stitched on his waistcoat, about level with his collar-bone, and the outer end of the silk, which should in this case be in length about one and a half times his own height, should terminate in a loop, which is hooked over this. The ring end of the silk should be as already described. The performer should not touch the silk with his hands, but should draw or slacken it by approaching or receding, and by an occasional pressure of his wand upon

the stretched silk. Should he find it necessary to disconnect himself from the thread, he may do so by slipping the loop off the upper hook, and over his wand, which he should then lay down on a chair or table near to the upright, and which will give him the means of instantly regaining the silk when required. This method is of course greatly inferior to the employment of an assistant.

CHAPTER XVII.

STAGE TRICKS.

IT is hardly necessary to remark that a very large number of the illusions already described are equally suitable for the stage as for the drawing-room. The present chapter will be devoted to such as, from their involving the use of a "piston" table,* or other comparatively elaborate form of mechanism, may be regarded as outside the limit of an ordinary drawing-room performance.

The first item which I propose to describe, I will call—

THE NEW WATCH AND CARD TARGET.

This is a target of novel construction, for the reproduction of a watch and a card. It must by no means be confounded with the "Watch Target" described at page 220 of *Modern Magic*, the piece of apparatus now under consideration being a much more elaborate affair, with three distinct "changes."

In effect the trick is as follows. A watch is borrowed, pounded in a mortar or otherwise maltreated after either of the methods already described, (see pp. 185 *et seq.*) and the fragments are finally placed in a pistol. A spectator is invited to draw a card and to tear it up, retaining one corner, after which the remaining pieces are placed in a

* See *Modern Magic*, p. 447.

second pistol, and fired at the target, which is an elegant affair on a slender brass stem, as depicted in Fig. 115, and standing a little over two feet high.

The face of the target is oval, and measures eight inches

FIG. 115.



by six. It is covered with black velvet, and encircled by a gilt frame.

When the pistol is fired, the card appears in the centre of the target fully restored, with the exception of the corner

retained as above mentioned (see Fig. 116). Taking this corner in his hand, the performer "passes" it towards the target. It vanishes from his hand, and returns to its position as part of the card, which is now seen completely restored, as in Fig. 117.

FIG. 116.



FIG. 117.



But the watch has still to be reproduced. Taking the second pistol, which contains it, the performer makes ready to fire; but bethinks himself that as the target is already occupied by the card, there may be a difficulty to find room for the watch in addition. To meet this, he declares that the card shall, at the moment of firing, make way for the watch. No sooner said than done. At the moment of firing, the card jumps from the face of the target, and perches above it, while the watch is seen in its place, as

shown in Fig. 118. The watch is taken from the target and restored to its owner, and the card is in like manner lifted down and offered for examination, that there may be

FIG. 118.

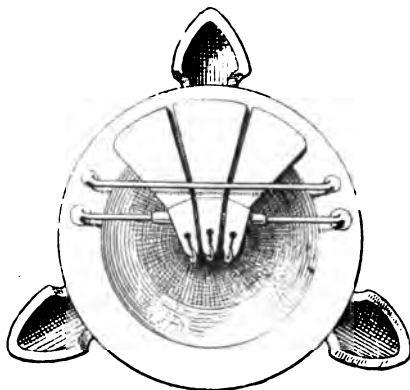


no question as to its being an ordinary unsophisticated piece of pasteboard.

The first point to be explained is the construction of the target, which is a very ingenious piece of mechanism. It is worked by three levers in its foot, as shown in Fig. 119, the shorter arm of each being attached to a thin brass wire, which travels up the pillar. These levers are actuated by a corresponding number of "pistons" (see *Modern Magic*, p. 447) in the performer's table.

Fig. 120 gives a back view of the target before it is set for use. The first effect to be produced is the appearance of the card, which is thus managed. To an oblong slab, *aaaa*, the size of a card, and forming part of the face of the target, a moveable flap exactly half that size is hinged horizontally across the centre, so that it may be folded against the upper or lower half at pleasure. To this flap,

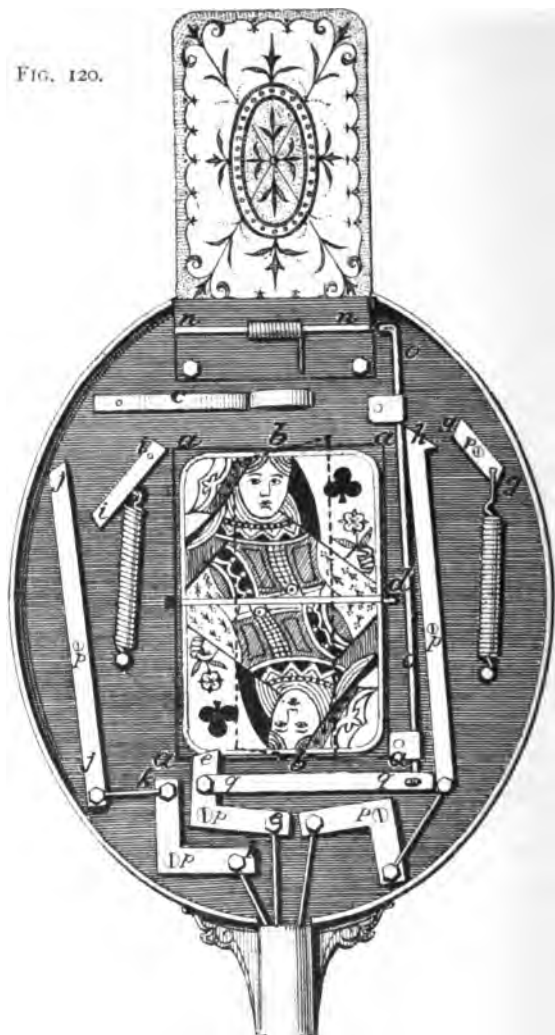
FIG. 119.



when occupying the latter position, is glued the lower half of a queen of clubs, the upper half of the same card being glued to the upper half of the slab. The opposite side of the flap and remaining half of the slab are covered with black velvet. The arrangement is in fact exactly as shown in Fig. 58 of *Modern Magic*, save that the surface there occupied by the nine of diamonds is in the present case covered with black velvet.

If the flap above described be folded upwards black velvet alone will be visible. The moment the flap falls, the

FIG. 120.



card will appear. But it will be observed that the card is at present facing towards the back of the target. The slab *a a a a* is movable, as shown by the dotted lines, revolving perpendicularly on pivots at *b b*, but normally turned to the back of the target by the action of the spring *c*, while a little point projecting from the side of *a a a a*, at *d*, prevents it from continuing its revolution. To set the target for the trick, *a a a a* is made to describe a half-turn, (as shown by the dotted lines), and brought round to the front, where it is kept in position by pushing up the little elbow-piece, *e p e*, communicating with the central wire.* The face of the target will then be as shown in Fig. 117. The next step is to give the card the appearance of having a corner missing; and this is done by bringing down over the left-hand corner a little hatchet-shaped piece of tin, covered with black velvet. The opposite end of this works on a pivot through the face of the target, and corresponds with the little arm, *g p g*, the inner end of which is now secured by the catch, *h*, which is in connection with the right-hand wire. The card has now from the front the appearance shown in Fig. 116, the concealment of a portion by the velvet-covered arm giving it the appearance of having a corner wanting.

The next step is to fold the flap so as to bring the velvet-covered surface upwards, and conceal the card altogether. This done, the flap is secured in position by raising the arm *i i* (which brings a little velvet-covered turn-button

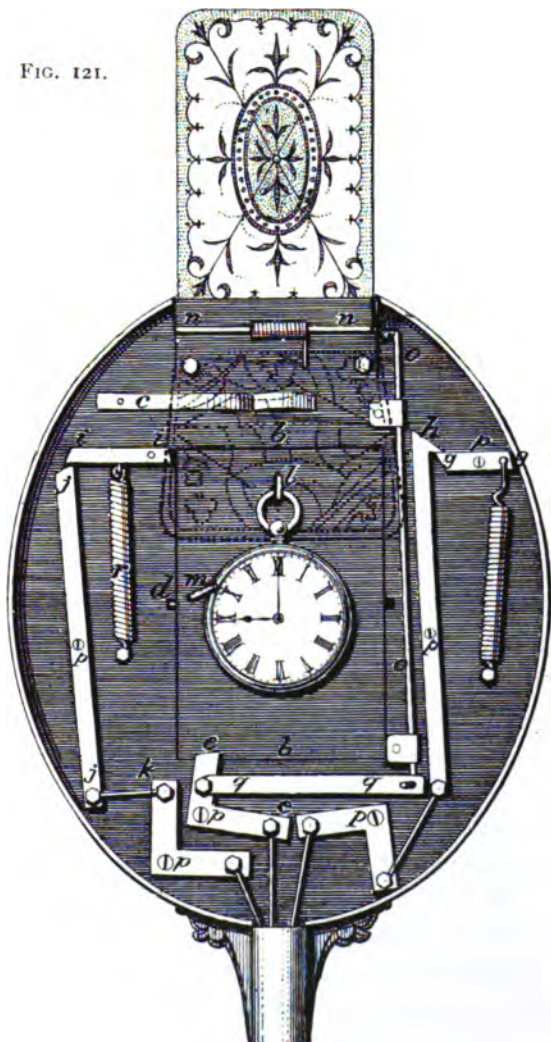
* The letter *p* in each case indicates the situation of the *pivot* on which a given lever turns. The outline of the revolving slab is by gaslight invisible from the front.

down over the corner of the slab) and securing it by bringing below its outer end the upper arm of the lever, *j p j*, which is connected by means of the elbow-piece, *k p k*, with the left-hand wire. The back of the target is now as shown in Fig. 122. It will be noticed that the back of the slab *a a a a* carries a little hook *l*, whereon to hang the watch, and a wire point, *m*, to keep it in position when the flap makes the sudden half-turn hereafter mentioned.

There is still one more point which must receive attention. The card shown above the target, an ordinary queen of clubs, inserted in the spring clip, *n n*, must now be bent down to the position shown by the dotted lines in Fig. 121, in which it is retained by turning the wire arm, *o o*, so as to engage it under the hook at top. This wire it will be seen is connected by means of the leader, *q q*, with the elbow-piece, *e p e*, and thereby with the central wire.

The mechanical working of the trick will now be comparatively easy to understand. The target being placed on the table in due correspondence with a set of "pistons," the pressure of the first piston causes a pull on the left-hand wire, thereby causing an outward movement of the upper arm of *j j*, and freeing *i i*, which is instantly drawn down by the spring *r*, and withdraws the little button which held up the flap. The card is now seen, but a corner is apparently missing. The pressure of the right-hand piston causes a pull on the right-hand wire. This withdraws *b*, and releases *g p g*, which reverts to the position shown in Fig. 120. The little velvet-covered hatchet flies back, and the card is apparently made whole. But the card thus shown is a fixture, and cannot be removed from the target, while the watch has still to be reproduced.

FIG. 121.



The pressure of the centre piston meets both requirements. The little hook at the top of *o o* turns outward, and releases the bent-down card, which springs up to its normal position at the top of the target, and the upper end of the elbow-piece *e p e* being drawn down, the slab *a a a a* makes a semi-revolution, withdrawing the card already seen, and bringing the watch to the front.

I have already indicated one *mise en scène* for the trick. I assume on the part of the student a knowledge of the ordinary "torn card" trick (*Modern Magic*, pp. 139-141) and of the processes of smashing and restoring a watch (*ibid.*, p. 215, and *supra*, p. 185), in which case he will have little difficulty in supplying the necessary details of working. I proceed to describe another *mise en scène* for the use of the new target, dispensing with the second pistol, and introducing one or two other pieces of apparatus.

The requirements for the trick in this form will be:—

Behind the scenes: the "target" duly set. Card-sword. (*Modern Magic*, p. 121) prepared with queen of clubs.* Ordinary pack, wanting that card. Watch mortar (see p. 188), with bottom of pestle in position. Pestle. On table pistol with funnel and an ordinary pea-shooter. Under vest, a lady's black stocking (see p. 195) with dummy watch concealed just within it.

Bring forward forcing pack (queen of clubs), and "plug-box" (*Modern Magic*, p. 192) loaded with torn corner.

The patter may be to somewhat of the following effect:

"I will now, with your permission, ladies and gentlemen,

* Or other court card, to correspond with target.

show you a very neat and novel method of finding out a drawn card. Like all these little matters, it is slightly difficult at first, but as soon as you know how it's done, it's as easy as possible. Will some one oblige me by drawing a card?" (Force queen of clubs). "Thank you. Retain it for one moment, please, for I find I have forgotten my first requirement, my trusty sword." (Fetch sword, and change forcing for ordinary pack, wanting queen of clubs.) "You have heard, I dare say, of King Arthur's famous sword, Excalibur. Well, having regard to its extraordinary virtues, I might almost call mine double Xcalibur. I will give you a specimen of its powers. May I ask you to put the card back in the pack, and shuffle freely. Good! Now I am going to find out your card in a very startling way. I am going to stand on guard, and to ask you, when I give the signal, to spread the cards a little, and then to throw them so that they will fall as nearly as possible on the point of the sword. I shall make a lunge among them, and if you give me a fair chance, I have no doubt I shall be able to transfix the card you chose with the point of my sword. First, name the card, please, that there may be no suspicion of confederacy. What card was it? The queen of clubs? Good! Now when I say *three*, please to throw the cards. Attention: are you ready? One, two, *three*! Here is the card, caught on the point of the sword."

"But now a fresh difficulty arises, for the card is injured by the point of the sword, and unless I manage to repair it my pack is spoilt. Did I ever show you the new patent method for restoring damaged cards? No? Then I will do so. To illustrate the process the better, suppose we

tear the card completely in half, or, if you like, into small pieces. It is all the same to me. Let me see : we have eight pieces. For safe keeping we will put them in this little box " (the plug-box), " which we will place here in full view, on the table." (Here get from under waistband and palm the stocking).

" Now then, just to time the experiment, and to show what a very brief space it takes to restore the card, will some lady oblige me with the loan of a watch ? Thank you. Excuse me, sir, but what is this you have got here ?" (Produce stocking from gentleman's waistcoat or whiskers.) " A lady's stocking, I declare ! Rather a funny thing to bring (at least for a *gentleman* to bring) to a magical entertainment. Let me assure you, ladies, that this is an article I should *not* have ventured to borrow, but as this gentleman has been kind enough to bring it, we will make use of it to wrap the watch in." (Drop watch apparently into stocking, really keeping it at top, and letting dummy slip down into toe. Hold toe to ear, and in so doing get out and palm watch, which, place secretly on table, behind some object, or on *servante*.) " You have no objection, madam ?" (Listen at toe.) " It is going, I perceive, but isn't it a little *slow* ? I thought as much. Will you permit me to regulate it ?" (Swing stocking backwards and forwards, then rapidly round, and hit dummy against table or chair.) " It ought to be going fast enough now ?" (Listen at toe again.) " Did I understand you to say it was a *stop* watch ? It has stopped now, anyhow. Perhaps I have regulated it a little too much ; in fact, it appears to me that I have regulated it into pieces. It's curious, I never damaged a watch before ; at any rate, not so much as this. However, as we have

gone so far, I think now I had better smash it up altogether, and then I can restore the watch and the card both at the same time. You don't mind, do you? Oh, you do? Then perhaps you had rather take back the watch as it is. Oh, you don't mean that? Then, Orlando, bring me a pestle and mortar." (Assistant brings mortar, and in so doing secures and carries off watch, and hooks it behind target.) "That will do. Now we shall get on." (Pour fragments into mortar, *i.e.*, into cup of pestle, and pound away violently.) "You see, my object is to get the fragments of the watch into a fine powder, and then the work of restoration will proceed. I think I have ground it small enough now. Where is my pistol? Ah! here it is." (Takes up pistol.) "First I will take the pieces of card from that box" (the plug-box), "and place them in the pistol. I need not open the box, I can take them invisibly. There were eight pieces, I think. I will take seven only, and leave one: it will make the experiment more interesting. You don't believe I have really taken them? Perhaps you will open the box and see. You find only one left? Good! Close the box again, please. Now I will take the fragments of the watch. You see that none remain." (Turn mortar upside down.) "Now, Orlando, bring me something to fire at. It doesn't matter much what, say a gentleman's hat, or somebody's umbrella." (Assistant brings forward target.) "Ah! that will be better still. Place it firmly on the table. Now then, attention. One, two, three, *bang!* There is the card, you see, all but the one corner which we left in the box. Let us see whether it fits. Yes, exactly. Now to complete the repairs. I need not use the pistol for so small a matter. Orlando,

give me my Martini-Henry peashooter.. I just roll the fragment of card into a small pellet, and blow it into position. Attention! The fragment has flown back to its place, you see, and the card is whole as at first. I forgot the watch, by the way. Perhaps the watch didn't go off." (Glance into pistol.) "Yes, the fragments have left the pistol. Now I come to think of it, you said the watch was a little slow. Or perhaps it hesitates to settle on the target on account of the card. Being a lady's watch, it is naturally modest. Here, card, get out of the way, and make room for the watch." (Card flies up and watch appears.) "There it is, you see, I thought it couldn't be far off. Here is the card perfectly restored, and the watch also, not a penny the worse for the rather rough treatment it has experienced. Many thanks for the loan of it."

THE BROKEN MIRROR.

This is another very effective piece of apparatus for the restoration of a "smashed" watch. It is an oval mirror on pillar and foot, as shown in Fig. 122, standing about 18 inches high, and used after the manner of a target. The performer having placed in his pistol the (supposed) fragments of a borrowed watch, which has been dealt with after the usual manner of conjurers with other people's property, fires at the mirror, which has a moment previously been brought in and placed on his table. At the moment of explosion the glass is shattered to fragments, and in the centre of the fracture is seen the borrowed watch, whole and uninjured.

There are two forms of watch mirror. One is on the

principle of the old "watch target" described at p. 220 of *Modern Magic*. The glass in this case represents the bull's eye of the target. It has two faces, one whole and unbroken, the other "starred" in the centre, as though by a

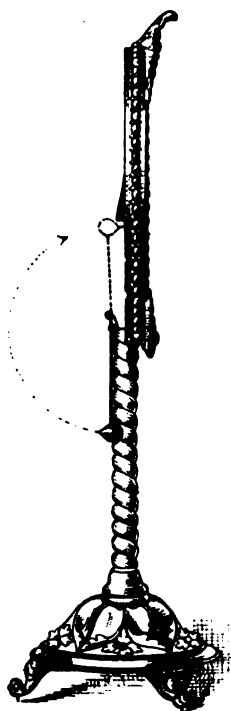
FIG. 122.



sudden blow. In the middle of the "starred" surface is a minute hook, to which the borrowed watch is attached. When the apparatus is set for use, this starred side is brought to the rear. At the moment of firing, a pull or piston releases a catch. The double glass makes a semi-

revolution, under the impulsion of a spring, the unbroken surface passing to the rear, and the starred surface, with the suspended watch, coming to the front in its place.

FIG. 123

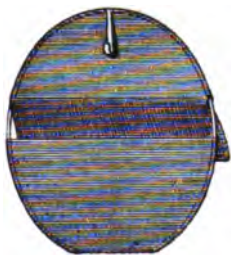


The mirror which I am about to describe, though even simpler in construction, is a far more perfect appliance. The glass is not merely apparently starred, but is actually broken at the moment of explosion. The fragments fall, visibly and audibly, upon the table, and in the middle of

the ruin caused by the shot, the watch stands out boldly against the velvet-covered backboard of the mirror.

The apparent mystery will be cleared up by an inspection of Fig. 123. It will seem that in the rear of the pillar hangs a peculiarly constructed hammer, consisting of a bullet soldered on to the end of the longer arm of a little wire lever, working on a pivot at the upper end of the column. The striking face of the hammer is armed with a steel point. To the shorter arm of the lever is attached a

FIG. 124.



thin but strong silk cord, scarcely stouter than thread, passing down the pillar, and out over a friction-pulley at bottom. A pull upon this causes the hammer to rise as shown by the dotted line. The "glass" of the mirror is what is known as "patent plate," which may be procured as thin as $\frac{1}{16}$ inch, and it is this very thin glass which is used for the purpose of the trick, a fresh glass being sacrificed on each occasion. The glass is backed with an oval of stout wire, exactly fitting the frame (which has a turn-button at top and bottom to secure it) and covered with stretched black velvet, in two parts, as shown in Fig. 124, with the upper portion lapping over the lower, though

at a little distance the continuity appears to be unbroken. From the upper part of the oval, (on the side of the velvet which, in use, is next the glass) depends a wire hook, to which the watch is destined to be suspended.

FIG. 125.



To prepare the apparatus for use a glass is placed in the frame, and kept in position by the insertion of the velvet-covered wire frame behind it. After the watch has been "passed off," the assistant introduces it between the two

halves of the velvet, and attaches it to the hook. The apparatus is then brought forward and placed on the performer's table, a steel point in each of its feet being pressed into the wood, and holding it firmly in position. The silk thread is allowed to trail, so that its free end shall be behind the scenes.

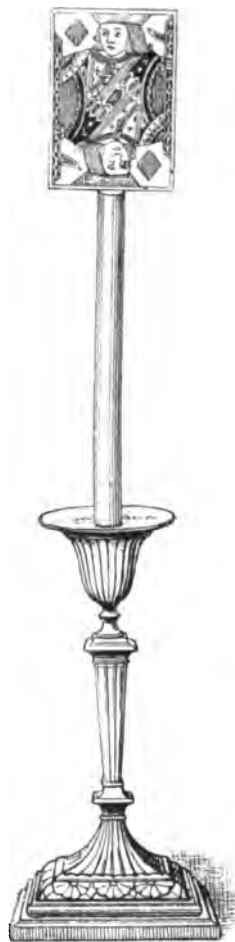
The working of the trick will now be obvious. At the moment of firing, the assistant pulls the thread sharply. The little hammer flies up, and strikes the back of the glass, through the velvet, at a point about an inch below the suspended watch. The glass is bound to "go," and the effect of the steel point in the face of the hammer-head is usually to make a nice neat fracture, as shown in Fig. 125, with the watch suspended pretty nearly in its centre.

THE CARD IN THE CANDLE.

This is another very effective pistol trick. A card having been selected and torn up, the fragments are placed in a pistol, and fired at a lighted candle on the performer's table. At the moment of firing the card suddenly appears, fully restored, at the top of the candle, in the place previously occupied by the wick and flame. (See Fig. 126.)

The secret lies, as will have been surmised, in the construction of the candle and candlestick. The former is in reality a metal tube, japanned in imitation of the regular paraffin article, with a little cup half an inch deep at the top, for the reception of a genuine candle-end. This cup is hinged to the upper end of the tube, so as to be thrown back, like the lid of a box, when required. The "card" is

FIG. 126.



mechanical, being arranged so as to fold in three, vertically, though forced by indiarubber springs to again

expand whenever permitted to do so. It is placed in a clip forming the upper portion of a wire rod passing up the candlestick and candle, and normally forced upwards by the action of a spiral spring. The card, having been placed in this clip, is folded and pushed down into the candle, a spring-trigger in the foot holding it down. The little cup-lid at top is then closed, and the candle lighted. The candlestick is placed upon the table immediately above a piston, which at the right moment exerts pressure on the trigger. The catch is withdrawn, and the rod flies up, urging the card before it. The little cup gives way, and falls to the rear,* and the card, as it clears the candle, expands to its normal width. The operation is so instantaneous that not even the quickest eye can follow it, and it seems impossible that a card $2\frac{1}{4}$ inches wide should have been hidden within a candle little more than one third of that diameter.

In some "candles" the card remains a fixture in the clip, the whole being carried off bodily by the assistant; but there is no reason that it should be so. If however the card be removed, the performer must, as he does this with the thumb and first and second fingers, with the third tilt back the little cup-lid into its normal position. The folding card must of course be changed for an unprepared one before it can be offered for examination.

The card used should be a court card, as the greater intricacy of the pattern tends to conceal the fact that it is in three sections.

* The sudden uprising of the card, and consequent tilt of the little cup to the back, usually extinguish the candle.

THE BEWITCHED SKULL AND TALKING HAND.

These are in reality two forms of the same illusion. We will commence with the Skull.

The effect of the trick is as follows: A couple of open-backed chairs are placed sideways to the audience, back to back, about two feet apart. Upon these, resting on the

FIG. 127.



backs, is a sheet of plate-glass, two feet six inches in length, and almost fifteen inches in breadth. The chairs and glass are usually placed in position before the curtain rises, but in order to show that there is no deception the performer takes up the piece of glass and brings it forward for examination, as also a *papier mâché* skull, life-size, and closely resembling the real article. It has the lower jaw complete, and a broad curved band of hoop-iron, painted to match the rest, extends from below the jaw to the lower part of the occiput. This band forms a rest for the skull, so that when placed on a smooth surface, it stands fairly upright,

though so nearly *in equilibrio* as to rock freely from back to front (see Fig. 127).

Having replaced the sheet of glass in position across the backs of the chairs, the performer places the skull upon it, facing the audience (see Fig. 128). Withdrawing to a

FIG. 128.



little distance, he proceeds to put questions to it, which the skull answers by nods, one for "No," and three for "Yes," after the approved spiritualistic fashion. Numbers are indicated by nodding the requisite number of times.

The answers are as a rule of a simple character, such as revealing the numbers of a pair of dice ("loaded," and changed as may be necessary) thrown into a hat, naming the suit and value of a drawn card, &c. "Fortune telling questions" (as mentioned in *Modern Magic*, p. 493) may also be asked, and will be, if not always correctly, at any rate

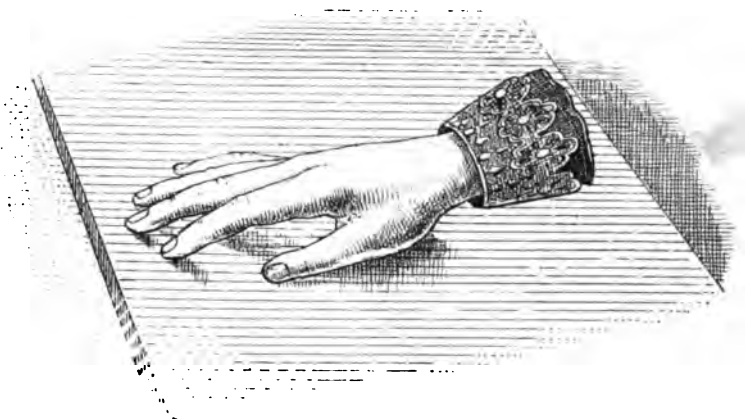
intelligently answered. When the little comedy is over, the performer again brings forward the skull and sheet of glass and offers them for examination. If any sceptical gentleman ventures to suspect that the two chairs have any connection with the platform, or play any occult part, electrical, mechanical, or otherwise, he is invited to come forward and inspect them, but the closest scrutiny will not reveal anything of a suspicious character.

The secret, like that of many of the best of magical illusions, lies in a simple black silk thread, which, against a moderately dark background, is quite invisible. The silk is threaded at the outset through the open backs of the two chairs, each end passing behind the scenes, where they are united in the hand of the assistant. When the performer replaces the sheet of plate-glass upon the chairs after examination, he lifts the thread so that it may lie along the surface of the glass, passing from end to end, or nearly, close to its under edge. The middle of the thread as it thus lies on the glass, bears a little pellet of wax, and this, in placing the skull on the glass, the performer presses against its hinder part. The thread has hitherto been left free by the assistant, but if now slightly tautened by a pull on the double line, the skull is tilted slightly backward. On the pull being again relaxed, it drops back into its normal position, giving the effect of a nod. This is the whole of the mystery. By pulling each end of the thread alternately, to a scarcely perceptible extent, the skull may be made to turn to right or left. When the trick is over, and the performer again offers the skull for examination, the assistant releases one end of the thread, and draws it away by the other. As the thread constitutes the whole

working machinery, the skull, glass and chairs may be examined with the utmost freedom, without any risk of inconvenient disclosures.

The Talking Hand is worked on the same principle, but even more simply. The "Hand" is a wax model of the natural member, terminating just above the wrist with a cuff

FIG. 129.



of black velvet (see Fig. 129). In the hollow of the palm is a projecting boss, which when the hand is placed palm downward on any flat surface, elevates the wrist portion about an inch. The arrangement of the silk thread is the same as in the case of the skull, save that the pellet of wax is not necessary. The performer, having duly offered the hand for examination and replaced it on the sheet of glass, raises the silk thread so that it shall lie just across the elevated wrist. The tightening of the thread depresses this, and consequently, raises the fingers about a couple of

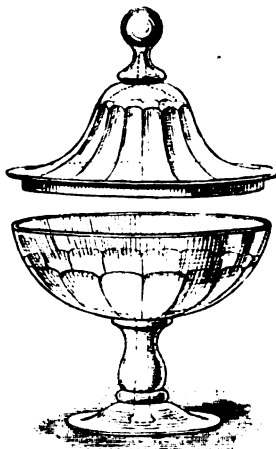
inches, the whole hand forming a lever, with the boss above mentioned for its fulcrum. The relaxation of the thread causes the fingers to sink down again with an audible rap ; and answers to questions may be rapped out accordingly. When the trick is at an end, the concealed assistant releases one end of the thread, and draws it away by the other, thereby removing all possible clue to the secret.

THE SHOWER OF GOLD.

This is one of the most brilliant of stage-tricks, though now very seldom seen.

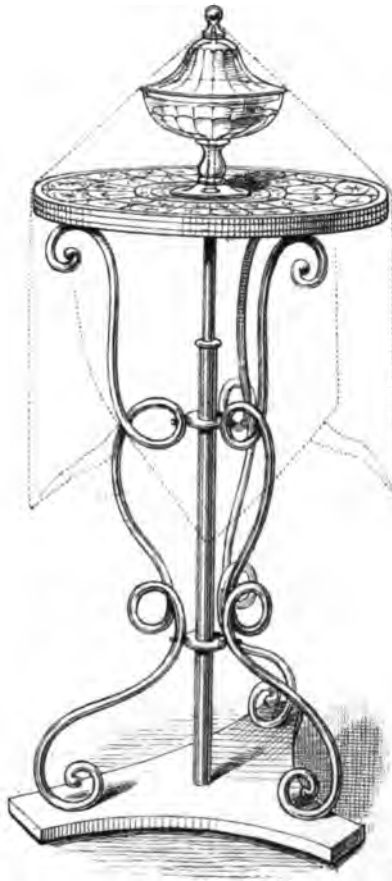
The performer exhibits a glass vase, with cover, of the

FIG. 130.



fashion shown in Fig. 130. Having shown that it is empty, he places it on a small round table, or gueridon, without drapery, and over it throws a square cloth of silk

FIG. 131.



or Turkey twill. There is a hole in the centre of the cloth, through which the knob of the lid projects, remaining visible throughout the trick, the cloth hanging down around as

shown in Fig. 131. The performer undertakes from any distance, to pass handfuls of gold coin into the vase. At each word of command, a shower of coins is heard to pass into the covered vase. A moment later he removes the cloth, and the vase, still covered by the lid, is seen to be filled to the brim with coins, which, if not exactly twenty-two carat gold, are at any rate a reasonably close imitation of the genuine article.

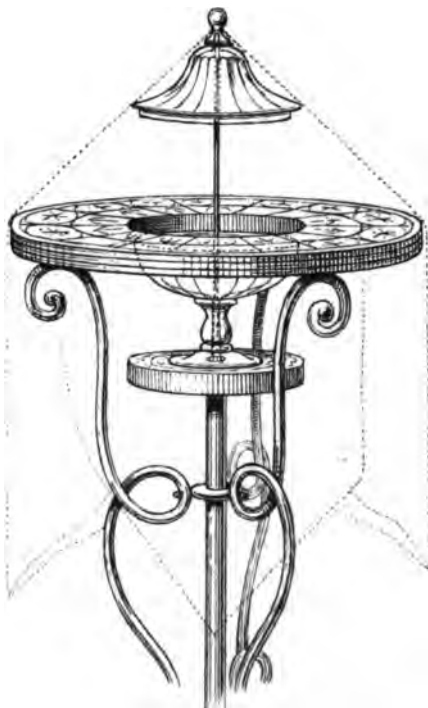
The above is of course the mere skeleton of the trick—the flesh and blood, so to speak, must be supplied by the patter of the operator. The most convenient course will be to explain in the first instance the mechanical secrets of the trick, after which I will give in detail my own method of presenting it, for it so happens that I have never had the good fortune to see it exhibited by any other performer.

The first specialty lies in the glass vase, which has a hole, tapering from half to a quarter of an inch in diameter (as shown by the dotted lines in Fig. 130), bored vertically through the centre of its foot. The inside of the lid is similarly drilled, but only to a depth of half-an-inch.

Next comes the "table," which though so innocent in appearance, is in reality a marvel of mechanical ingenuity. The mechanism is actuated by three "pulls," passing through or over the floor of the stage to the hand of the assistant behind the scenes. The effect of the first is to make a wire rod, three-sixteenths of an inch in diameter, rise through the centre of the table, and when the glass vase is placed in position, through the foot of the vase into the cavity of the lid, lifting it by perhaps a sixteenth of an inch. As soon as the pull is relaxed, the wire rod is

drawn down again by the action of a spring.* This, however, must not take place till the trick is over, and meanwhile, the pull is maintained by twisting the cord round a cleat. Pull No. 2, on the other hand, operates in

FIG. 132.



the first instance by means of relaxation. This line at the outset is drawn taut, and fastened round another cleat.

* In my own experience I have found it desirable to suppress this spring, and have the rod drawn down again by means of an independent "pull." This causes no additional complications, and is far more certain in action.

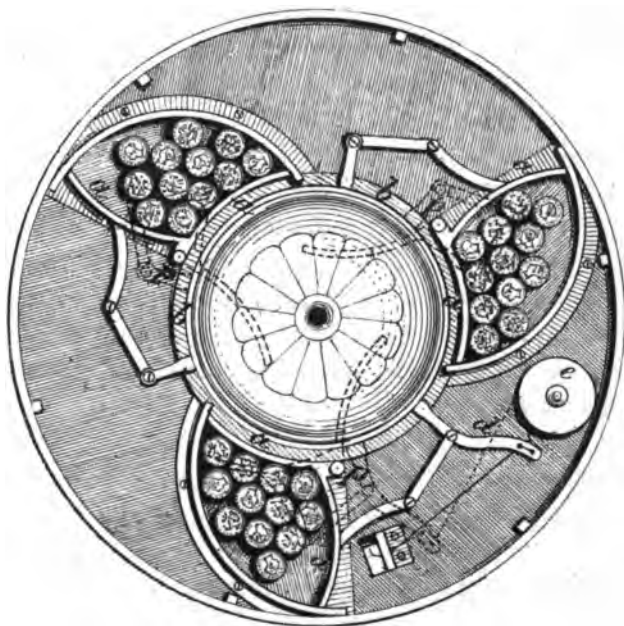
When unfastened, and gently slackened, it allows a circular segment of the table-top, a fraction larger than the outside diameter of the vase, to sink down till the edge of the latter comes just below the under surface of the table-top. The wire rod passes through the centre of the circular segment, and is not affected by its action. The state of things is now as shown in Fig. 132. The vase has been lowered beneath the surface of the table, but the audience have no reason to suspect this, because the rod still keeps the lid in position with its knob visible, and the cloth conceals the underhand proceedings of the vase.

We now come to the third pull, but for the full comprehension of its working it will be necessary to remove the upper surface of the table, the interior of which is as shown in plan in Fig. 133. *aaa* are three "rakes," each working on a pivot *d*, and forming a sort of bottomless box resting on the lower surface of the table-top. Each of these is "loaded" with imitation gold coins, laid neatly one upon another, so as not to "jam." The action of pull No. 3 causes these rakes to advance (the collar *b* revolving with them) in the directions shown by the dotted lines, pushing the coins before them, and each additional half-inch of "pull" causing a fresh shower to fall into the vase. When all have fallen, the pull is relaxed, and the action of the spring-drum *e* causes the rakes to return to their original condition. The next step is to tauten and secure pull No. 2, which raises the circular trap, and with it the vase, to its original position.* Lastly, pull

* It should be mentioned that there is a little bolt, worked by a stud upon the upper surface of the table, which keeps the trap secure until it is desired to make use of it, and again after it has been lifted to its proper position.

No. 3 is relaxed, and the rod is drawn down through the coins (either by the action of a spring or of an independent "pull" *) to its original position, and when the cloth is again

FIG. 133.



removed all is as at first, save that the vase, which was then empty, is now full of golden coins.

"Gold ! and gold ! and gold without end,
Gold to lay by, and gold to spend ;
Gold to give, and gold to lend,
And reversions of gold in futuro."

* See note, p. 431.

I will now proceed to give the *mise en scène* I have been accustomed to use for the trick, with one or two little incidental illusions which tend to heighten its effect. The necessary requirements, in addition to the table, properly loaded and set, and the vase and cloth, are as under. On a second table (with *servante*) at a little distance, are a multiplying tray (*Modern Magic*, p. 176) loaded with four coins, and a small deep plate or salver with two coins laid one on another, on the side nearest to the audience, so that the depth of the tray conceals them from the spectators. On the *servante* are eight coins; four of them in couples, stuck together with a little soap, and the other four all stuck together in like manner. In his palm the performer has a rouleau of coins, as large as he can conveniently hold, neatly done up in black tissue-paper. Thus provided, he may proceed to exhibit the trick, as follows:—

“Ladies and Gentlemen, you have often heard it said that money makes money, but probably you understood the saying in a figurative sense. I propose to shew you that it is literally true. In the first place may I ask some gentleman to oblige me with the loan of a hat by way of cash-box? Thank you, sir.” (*Load in rouleau of coins, and place on mechanical table.*) “How many hundred pounds does this hat hold? You don’t know? Never mind, we will try presently. Now I shall have to test your courtesy still further by asking the loan of a sovereign. I had one of my own once, but I’m sorry to say I parted with it some time since, and now I am obliged to borrow. Thank you, sir. I am glad to find there is still such

generous confidence in human nature. Mark the coin, please, so that you may be quite sure of knowing it again.

"Now, ladies and gentlemen, I am going to begin to make money. Observe the simplicity of the process. It's all done by magnetic friction.

"I take the coin this gentleman has kindly lent me, *(change on servante for a couple of the soaped coins, rub and show as two ; and while doing so pick up two more, and so on),* and rub it *so*, when it immediately becomes two. I rub these two a little more, and they become four. A little more friction, and the four become eight. When you have once started, it's as easy as possible—money makes money, as I told you. We have now six coins. *(Pick up the salver with the six coins only visible ; the two already there being covered by thumb.)* I shake them about a bit, and pour them on this tray, *(the multiplying tray),* and they become eight. Will you take them, madam? Hold the salver, please. *(Pour from multiplying tray back to salver, thereby adding the concealed four to them.)* You see they have now become twelve. I pour them into the hat and shake them about in it. They are multiplying fast. *(Put hand in hat, break rouleau, and show by handfuls, letting the coins roll back into the hat.)* It is easy enough, you see—all you need is to know how it's done. I should say we have now about a hundred pounds. Look into the hat, and see for yourselves that there is no deception.* I could keep on at this all the evening if you like, but I am afraid it would not be good for the hat. It is giving way at the crown a little already, and the

* The tissue-paper in which the coins were wrapped should be palmed off before the interior of the hat is shown.

gentleman who lent it me is beginning to look anxious, so we will proceed to a further stage of the experiment.

"Here I have a glass vase, with a cover of the same material. (*Remove cover, and turn vase upside down.*) You can all see at a glance that they are innocent of apparatus or mechanism, and that they are perfectly empty. I will place the vase on this little table, and cover it with this elegant piece of drapery. (*In doing this release bolt.*) Now I am going to take by handfuls, one after another, these coins—so, and pass them through the cloth, into the closed vase. (*Make the motion of bringing up coins in the hand, really letting them run back again. Meanwhile assistant draws up and secures pull No. 1, and releases No. 2, gently lowering vase.*) One, two, three—pass! (*Assistant pulls No. 3 a very little way, and coins are heard to fall.*) Now for another handful. (*Here really take up a handful.*) I beg your pardon:—I think I heard somebody say 'sleeves.' Of course it is well known that conjurers carry bowls of fish, and cannon-balls, and such little matters in their sleeves, but I can readily prove to you that the sleeves are not used in this instance. (*Draw up sleeve; hold coins between thumb and second finger of left-hand, and apparently take them in right hand by the tourniquet: see Modern Magic, p. 150.*) One, two, three—pass! (*At each use of the word Pass, the assistant gives a slight pull, and jerks a few more coins into the vase.*) They have gone, you see (*replace in hat, and stir up coins*), and we have now only a handful left. They will soon go the way of all the rest. (*Slope hat with left hand and let coins run down into angle of crown, then make believe to pick up a handful, but bring up the hand empty.*) Here goes for the last of them.

One, two, three—pass! The hat is empty.* (*The assistant gives a final pull; then draws up vase and lets down rod. Performer meanwhile palms the borrowed coin from servante.*) If we now uncover the vase we shall find that all the coins have passed safely into it. Let us see whether such has really been the case. Yes, here is the vase, quite full of the coins. (*Uncover vase, and pour some of the coins back into hat.*†) Will any one examine, and see that they are the same coins? I don't know whether we shall be able to find the original coin the gentleman lent me. I noticed that it was rather a (thin) one. (*Drop palmed coin on those in vase and pick it up again.*) Yes, here it is, sir, with your own mark upon it."

This last point is rather important. It is in the first place an easy and natural way of returning the coin, and, secondly, the apparent finding of this coin among those in the vase lends colour to the supposition that those shown have really passed from the hat as stated.

THE DEMON MARKSMAN.

Readers of *Modern Magic* will remember a feat therein described (p. 409) under the title of the Charmed Bullet. The performer allows any person in the audience to fire a loaded pistol at him, proving his invulnerability by catching the bullet (marked to prove its identity) in his hand or mouth. The trick I am about to describe (one of my own

* This is, of course—well, not *strictly* true—but as I have elsewhere remarked a conjurer is privileged to make these little poetical statements.

† This proceeding destroys all evidence that the coins originally in the hat still remain there.

invention, and never hitherto exhibited by anyone but myself) might very well bear the same title, though it is worked on wholly different principles, and, I venture to think, even more striking in effect.

FIG. 135.

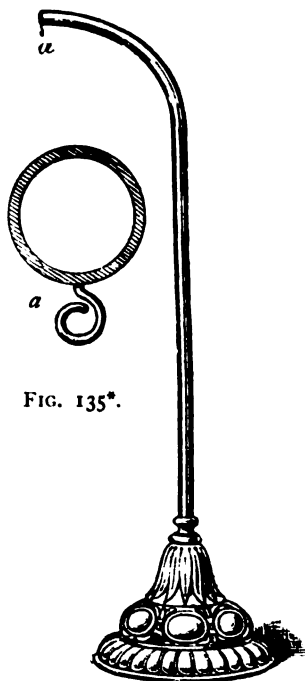


FIG. 135*.

FIG. 134.



The performer brings forward a large pistol and two plates, one containing a dozen or so of small bullets, each split open after the manner shown in Fig. 134,* and the other a number of short pieces of quarter-inch ribbon of

* This is effected by cutting each bullet through two-thirds of its diameter with a metal saw, and then with a knife forcing the two halves slightly apart.

different colours. Each piece is about four inches in length, and has a knot at each end. On the table the performer's assistant places the piece of apparatus depicted in Fig. 135. It is two feet in height, and consists of a metal rod, curved over into a quarter circle at the top. At the upper extremity is a little hook, *a*, (shown full-size in Fig. 135*). A white flag, $1\frac{1}{2}$ foot square, with a handle about four feet in length, (jointed fishing-rod fashion for greater portability) completes the apparatus.

It may be well in the first place to describe the effect of the trick, with the appropriate patter, leaving the *modus operandi* for subsequent explanation.

"What I have shown you hitherto, ladies and gentlemen, is comparatively easy (when you know how its done), but the experiment I am now about to attempt is really a feat of skill. I have had in my time a great deal of practice with the pistol, and I believe I may claim to be an exceptionally good shot. I fear I heard a gentleman say 'with the long bow.' I trust I was mistaken; if not, I treat the remark with the contempt it deserves. I do not expect you to take my word in the matter—I will give you a practical proof, by attempting a shot which I will challenge any gentleman in this room to equal.

"Here is a pistol, already loaded, to save time, with powder, and here are some bullets. You will observe that each is split half-way across. Why that is done you will see presently. Will some one select any one of those bullets, and mark it in such a way as to be quite sure of knowing it again? Mark it in any way you please, and hand it to your neighbour to do the same.

"Is there any gentleman present who is accustomed to

the use of firearms—a volunteer, for instance? You are, sir? Then we will entrust you with the duty of putting in the bullet. Here it is. Now a little soft paper by way of wad, and then ram all down. Perhaps, in order to show that I don't tamper with it in any way, you will kindly retain the pistol till I want it. Hold it muzzle upwards, for fear of accidents. I won't put the cap on till I am about to fire.

“Now I want some one else to choose one of these pieces of ribbon. Take any colour you please, and mark the ribbon in any way you please. Here is a pencil. Thank you. Now will some one else mark it with an initial, number, or any way you like? Now some one else. I should like at least three persons to have a hand in the marking.

“Thank you. Now oblige me with the ribbon. I will state for the information of the company, what the marks are, and please be sure that I state them correctly. Here is (*say*) a cross. Whose was that? And the initials A. H. and the number 27. Who made those marks? You did? and you? Good. I am particular about this, because I want to place it beyond doubt that the feat is really performed with the identical bullet and the identical ribbon that are chosen by the company. Now I will attach the ribbon to this little hook (*a* in Fig. 135). I used formerly to make my assistant hold the ribbon in his mouth, but one evening I had the misfortune to shoot his ear off, and ever since that he has been a little nervous. Somebody, if I remember right, sneezed just as I was firing, and made my hand shake. I told him it wouldn't be likely to occur again, but he says if I don't mind he'd rather die a

natural death. What do you say? He has got two ears now? Oh yes, he has two ears, but one of them is an indiarubber one, stuck on with a hairpin. It's the only deception about my entertainment.

"Now, sir, I will trouble you for that pistol." (The cap is put on.) "Ladies and gentlemen, you have marked the bullet, and you have marked the ribbon. Now please mark—what I am about to do. I am going to fire at that bit of dangling ribbon, and I shall endeavour to hit it so exactly that the bullet, which you will remember is split open, shall close upon the end of the ribbon. In order to assist my aim, and at the same time to enable you to see the shot more clearly, my assistant will hold up a white flag behind, so as to form a background to the ribbon." (Here performer retires to further end of room.)

"Now I will ask you all to be very silent for one moment, as any noise disturbs the accuracy of my aim. One, two, three!" (At the word "three" the pistol is fired, and the bullet is seen dangling on the end of the ribbon. The assistant, laying aside the flag, and taking a pair of scissors, snips the ribbon close to the hook, at the same time holding a plate beneath. The ribbon falls with the bullet on the plate, which he at once brings forward for inspection). "Pray observe that I do not handle the objects even for a single moment. Will those who marked the ribbon and the bullet kindly testify that those are without doubt the identical ribbon and bullet which they marked, and that there has been, literally, 'no deception'!"

The experienced reader, accustomed to the very Pick-

wickian sense in which the last two words are used by conjurers, will be prepared to find that they must be accepted *cum grano salis*—indeed, a whole salt-cellar full of the familiar condiment would scarcely be too much to qualify them, though the whole thing looks so honest that it actually gave rise on one occasion, to my great delight, to a serious discussion whether such a feat of marksmanship was within the bounds of possibility!

The first element of deception lies in the pistol, which is

FIG. 136.

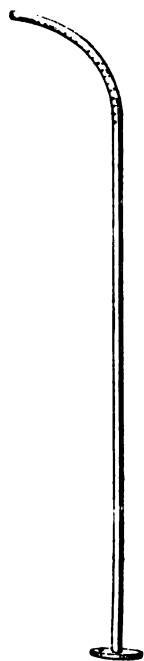


of a kind specially manufactured for magical purposes, though not for this particular trick. It is of the old-fashioned pattern, with a wooden stock extending some distance below the barrel, and forming at its lower end a receptacle for the ramrod. (See Fig. 136.) Externally it will bear the closest inspection, but there is a peculiarity about its internal construction. The nipple has no connection with the visible barrel, *a*, but its perforation extends downwards into the cavity *b*, which carries the ramrod. This is in truth a miniature barrel, and is loaded, with a

very light charge, before the weapon is brought forward. When the pistol is fired, the explosion proceeds from *b*, the contents of *a* remaining undisturbed.

The second specialty is in the construction of the metal stand. The supposed bent rod is in reality a tube, open at the upper end. Through this tube passes a piece of cane, the upper portion of which has been specially treated so as to give it additional flexibility. The special treatment consists in making a succession of saw-cuts about a third of an inch apart; all on one side the cane, and extending half-way through its diameter. A cane so treated will bend with great freedom in the direction of the cuts, and will take any curve that may be desired. (See Fig. 137.) The cane thus prepared is passed up the tube, with the saw-kerfs towards the inner side of its curve. The lower end of the cane bears a disc or bottom of brass, working up and down in a cavity in the foot of the stand, with about three-quarters of an inch of vertical play. When this disc is lowered to its full extent, the cane is drawn down with it, leaving a space of the same length unoccupied in the upper part of the tube (see Fig. 138), but when it is pressed up, the end of the cane rises also and comes all

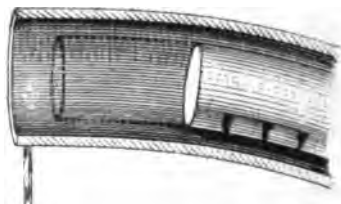
FIG. 137.



but flush with the end of the tube, as shown by the dotted lines in the same figure. The stand is placed upon the table with the disc depressed, but immediately over a "piston" (*Modern Magic*, p. 447), so that it can be pressed upwards at pleasure.

With this preliminary explanation, the solution of the trick will be readily understood. When the performer, taking the split bullet from those who have marked it, professedly hands it to some other person to drop into the pistol, he "changes" it for another, marked in some con-

FIG. 138.

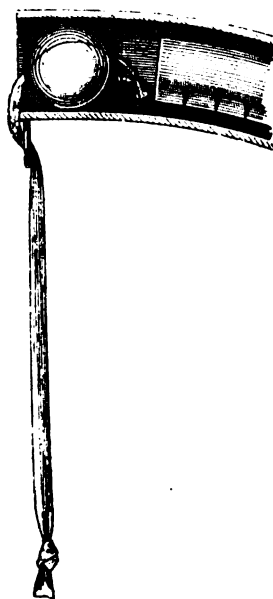


spicuous way, which has hitherto reposed between the second and third fingers of his right hand, where the genuine bullet now takes its place. The bullet wherewith the pistol is actually loaded is dropped into the dummy barrel, and there remains, to be extracted at leisure after the conclusion of the performance.

The performer now takes back the chosen ribbon, and during his recapitulation of the marks upon it, takes the opportunity to lay one end (immediately *below* the knot) within the opening of the marked bullet, which he forthwith pinches so as to close the opening. Holding the ribbon by the bullet end, so that the ball is hidden

between the thumb and fingers, he takes it to the platform, and standing behind the table, engages the ribbon within the little hook, at the same time slipping the bullet, under cover of the fingers, into the open end of the tube.

FIG. 139.



The opposite end of the ribbon hangs down as shown in Fig. 139.

When the performer fires, a concealed assistant pulls the cord that raises the piston. The cane pushes the bullet out of the end of the tube. The moment it is free, it drops by its own weight, dragging the ribbon through the hook until stopped by the knot at the opposite

end,* which naturally runs *up* as the bullet runs down (see Fig. 140). The drop is so instantaneous that the keenest eye

FIG. 140.



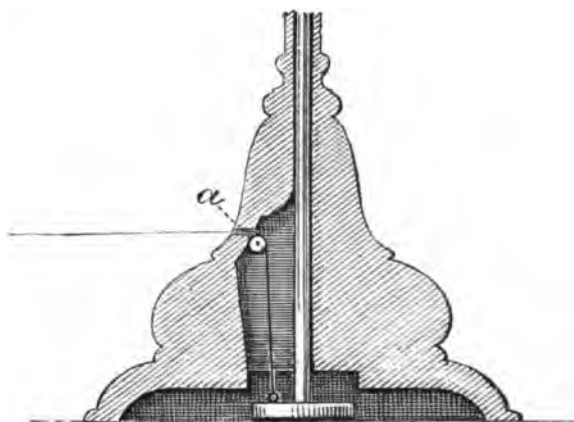
cannot follow it, and the explosion taking place at the same moment, the conclusion seems unavoidable that the bullet

* In order to ensure the knot being large enough to check the drop at the right point, place a swan-shot in each knot before drawing it close.

which has been fired from the pistol has really attached itself to the dangling ribbon. The subsequent cutting of the ribbon and identification of the marks tend still further to support this hypothesis.

The holding of the flag by the assistant may be made to serve a double purpose. My primary reason for its use

FIG. 141.



was to aid the sight of the spectators, for the bit of dangling ribbon is scarcely visible against any but a white background. But by a very slight modification of the apparatus the assistant who holds the flag may be made to 'drop' the bullet, and the necessity for a piston-table may at the same time be dispensed with. The stand should in this case have a hole bored through the foot at the point *a*, Fig. 141, and a little friction-pulley inserted just within the opening. A black silk thread three or four feet in length is attached to the brass disc, travels up over the pulley, and out

at *a*, and is finally attached to the handle end of the staff of the flag. The two articles are brought in together, and placed on the same (any ordinary) table. When the assistant picks up the flag, he at the same time gains possession of the thread, and a slight start (a perfectly natural gesture) at the moment of the report, pulls the thread, and drops the bullet.

It is hardly necessary to remark that the silk thread should travel in front of a dark back-ground, and every precaution should be taken to minimise friction.

THE VANISHING LADY.

The capital trick which goes by this name is the invention of the ingenious Buatier de Kolta. Its very success has been its ruin. There is unfortunately no copyright in a magical illusion, and the one in question has been pirated all over the country, in many instances so clumsily as to let out the best half of the secret. Most people have by this time a sufficient notion "how it's done" as to make it at present scarcely worth the doing, but in competent hands, and notably in those of the inventor, it is one of the most brilliant of stage illusions.

It will be convenient first to describe the effect of the feat, as it appears to the eye of the spectator.

The performer comes forward with an eight-page newspaper, and spreads it upon the floor of the stage. Upon the centre of the paper he places an ordinary-looking chair, with cane back and seat. He then introduces a young lady, clothed in a soft silk dress, rather clinging, and with no superabundance of drapery. She seats herself on the chair. The operator begins to make mesmeric passes before her

face. Her eyes close and she appears to sleep. The operator then throws a long veil of thin black silk over her, covering her from head to foot. This he secures with a pin behind her head.

The operator again resumes the mesmeric passes ; meanwhile appearing very solicitous that the drapery shall fall right and completely cover the figure, and smoothing it down in various directions to that end. Suddenly, he grasps the veil by its centre, and jerks it off. The chair is vacant ; the newspaper beneath it is undisturbed, but the lady has vanished, presently to reappear with a calm smile at the wing, and relieve the natural anxiety of the spectators as to her fate.

The trick as performed by Buatier and the more ambitious of his imitators, had an additional effect in the vanishing of the veil itself, at the moment when it was removed to show the disappearance of the lady.

Explanation :—The first requirement is a trap in the stage, about fourteen inches from back to front, and fifteen to sixteen in width. This trap is hinged at back, opening downwards by its own weight, but kept closed, when not in use, by a strong iron bar crossing its under side. The stage is carpeted, the top of the trap exactly matching the rest of the carpet.

The newspaper used has one of its sides (the one which in its folded condition is *not* exhibited to the audience) fortified with card-board, and in this is cut a "trap" corresponding with that in the stage, save that it is a quarter of an inch smaller each way, and closed by a double flap, meeting in the centre. The performer holds it expanded at arms' length, but folded in half along the upper edge.

The trap portion is in the half held towards himself, and he lays it on the floor with this portion downwards and with the fold away from the audience. He then draws the upper surface, which is the unprepared half, over towards himself, thereby exposing the "trap" surface. Certain marks on the carpet show him where to lay the paper, so as to bring the trap in the paper exactly over that in the stage.

The next proceeding is the placing of the chair, which has a point in each leg. These are so placed as to correspond with the punctures made in the paper by previous use, thereby ensuring the chair being exactly in the right position.

The lady now takes her seat, and the performer throws the veil over her. As he does so, she drops her hands to the sides of the seat, immediately above the two front legs, and pushes out two thin strips of steel, which when protruded, curve inward round each of her knees, though without pressure. The performer now steps behind the lady, and spreading the veil for a moment by its two upper corners, draws its upper edge over her head, and secures it in that position with a shawl-pin. This gives him an opportunity to effect another necessary arrangement.

Behind the back of his chair, (whose pretended open canework is only a delusion, the interstices being in reality backed with some dark and opaque material), hinged vertically behind the top-rail, is a metal rod, carrying at its free extremity a little wire "cap." The length of the rod is so adjusted, that when this end is upwards, the cap in question shall just cover the top of the lady's head. From the rod projects, on either side, a wire arm, carrying at its extremity a sort of epaulette, which when the rod is lifted,

rests on the lady's shoulder. A subsidiary mechanical arrangement provides that these epaulettes shall, when the centre rod is depressed, be close against it, sliding to the extremities of their respective "arms" only when the rod is uplifted. There is a coiled spring in connection with the hinge, which forces the rod normally to point downward, in which condition, being entirely behind the back of the chair, it is of course out of sight. But on pulling a cord terminating in a ring just under the seat of the chair, within easy reach of the left hand, the free end of the rod describes a semicircle, and rises into an erect position about ten inches or a foot above the back of the chair, in which position it is held by a spring-catch.

This is the operation to which we have referred. At the moment when the performer, standing a little behind the lady, spreads the veil preparatory to securing it behind her head, she slips her thumb into the ring, and pulls the cord. The rod rises, the wire cap adapts itself to the lady's head and the two epaulettes to her shoulders. The performer then pins the veil behind her head as already described, though the pressure really falls on the cap, and not on the head of the lady.*

It may be well at this stage to mention a further peculiarity of the chair, which is a most elaborate and carefully

* It is hardly necessary to remark that with this elaborate mechanical arrangement behind, the chair cannot be turned round with its back to the spectators. There is no particular reason that it should, and the omission can hardly be regarded as a serious defect, but Buatier de Kolta, with that minute attention to "finish" which makes his performances so perfect, has set himself to cure it, and now brings on his chair with the back to the audience; the necessary "head-and-shoulders fake," of specially light and portable construction, being supplied from his own person under cover of the veil.

constructed piece of apparatus. The seat of the chair, with the exception of a frame a couple of inches wide on either side and at the back, is movable, being hinged to the back. It is supported in position by a double-action bolt, securing it on both sides simultaneously, but withdrawable by a pull upon a hook beneath the seat.

Now come the mesmeric passes, and the performer's pretended anxiety that the veil shall be properly and elegantly draped, to which end he smoothes it down every now and then, standing of necessity with his back to the spectators, and so interposing his own body between the company and the lady. This, again, is for a purpose. An attendant under the stage, taking his cue from the patter of the performer, has unfastened the trap, which noiselessly opens; the corresponding trap in the newspaper opening in like manner.

Meanwhile, the lady herself has not been idle. Under cover of the pretended "passes," she draws her feet back under the chair, grasping the seat on either side, so as to take her weight off it. She then draws the bolt, and releases the movable portion of the seat (which falls accordingly); still supporting herself by grasping the sides, she again puts forward her feet so as to rest on the front edge of the opening. This is done with all possible precaution against unnecessary movement. So soon as she feels that the way is clear, she drops her feet through the opening, where they fall on the top step of a step-ladder, and gently lowers herself down. To do this neatly demands a considerable amount of practice, and the gesticulations of the performer are designed to cover any possible disturbance of the veil during the operation. If the trick is skilfully

performed, the uninitiated spectator has not the least notion that the lady has already departed. The cap and epaulettes take the place of the head and shoulders of the lady, and the wire springs mentioned at p. 450 keep the lower part of the veil distended, apparently by her knees.

The trick is now (so far as the disappearance of the lady is concerned) practically done. The attendant beneath the stage pushes up the seat of the chair into its normal position (sometimes placing the lady's handkerchief on it in addition) and closes the trap. The performer unpins the veil from behind the supposed head, jerks it in the air, and the lady is gone.

We have still to account for the disappearance of the veil. In the case of so large an object, the favourite explanation "up his sleeve" appears to be out of the question, but this is precisely "how it's done." The operation is effected as follows :—

The veil is oblong, about six feet by four, and of very thin soft silk, so as to be capable of being folded or crumpled into very small dimensions. Firmly sewn to its centre is a little "hook." In an earlier chapter (see p. 209) we have described the "Buatier pull," an ingenious contrivance by which any small object is drawn up the sleeve of the performer. The ordinary length of pull, however, is in this case under two feet, and the veil, even when held by the centre, is nearly three feet six inches. The length of the pull has therefore to be increased accordingly. One end of the cord terminates in a loop which passes over the thumb of the right hand. Thence it is carried up the right sleeve, across the chest beneath the shirt,

and down the left sleeve to the left wrist. Attached to the left wrist by means of a broad leather wristlet, is what is known to mechanics as a "lazy" pulley, *i.e.*, a pulley attached to a jointed swivel, which permits it to take any angle at pleasure. (When there is no pull upon it, it lies flat, hence its peculiar name.) Passing over this pulley, the cord returns up the sleeve, across the chest and down the right arm again, terminating in a second loop. The length is so adjusted, however, that this second loop only reaches the right hand when the arms are flexed, and held close to the body. The moment they are extended it is drawn quite up the sleeve, and rests on the chest. And here it of necessity remains during the greater part of the trick. To enable the performer to get at it when necessary, a piece of very thin cord is threaded through the loop and brought down to the right hand.

Under cover of his final manipulations with the veil (before showing that the lady has departed), the performer draws down the loop. This done, he takes out the pin which secured the veil behind to the cap. Standing sideways (with his right side to the audience) to the chair, he slips loop No. 2 over the hook in the centre of the veil, and at the same time, with his left foot, presses a brass stud (the head of a spring-bolt) immediately behind the leg of the chair on the side on which he stands. This pulls a wire, and thereby withdraws the locking catch of the "head-and-shoulders fake," which thereupon flies back to its original position behind the chair. Almost at the same moment, he extends his arms, and makes a half-turn of the body, under cover of which the veil disappears, with a "flash," up his sleeve.

If all goes well, the effect is extremely magical, the visible disappearance of the veil enhancing the marvel of the invisible disappearance of the lady. Both for the ingenuity of its contrivance, and for the personal address evinced in its performance, the trick deserves all praise. But it does *not* always go well. I have seen it "hang fire" even in the most skilful hands, and I have been assured by performers who have made it a part of their programme, that they never approached this portion of the feat without the dread of a failure. The whole illusion, indeed, is one that demands the minutest finish and accuracy of execution, both on the part of the principal performer and of his lady assistant, combined with absolutely perfect working of the mechanical arrangements. There is risk of failure at every point, but in none so much so as in the disappearance of the veil; and if this is seen (as has now and then been the case) dangling half in and half out of the performer's sleeve, adieu to the magic of the illusion. In my own opinion, the additional effect of success is not sufficient to counterbalance the risk of failure, and this element of the feat is best omitted.

In support of the soundness of this view, I may remark that Hartz, who (as I have elsewhere mentioned) spares no time or pains to get the very maximum effect out of a trick, never included this element in his performances of the Vanishing Lady, holding that, apart from the risk of failure, it divided the interest, and thereby diminished the effect, of the principal feat. His energies were directed to a different point, viz., the concealment, to the latest possible moment, of the fact that the lady had passed from beneath the veil; so that she should appear to vanish at the very

instant of the removal of the latter. His working is as follows:—

When the lady takes her seat on her chair, the performer stands facing her, holding the silk outspread. Under cover of this she draws out the knee-springs. He gives her the silk to hold expanded by its two upper corners, and as he walks behind the chair, raises the "head-and-shoulders fake" himself, thereby preventing the sometimes audible "jerk" occasioned by the pull of the cord. Taking the two corners of the silk from her, he pins it in position behind her head (*i.e.*, over the cap). He then makes the customary mesmeric passes, under cover of which the lady goes "down trap." *After she has gone down*, he makes believe that she says something, which he bends forward to hear. "Caught the pin in your hair?" he says, making believe to rectify it. "Is it all right now?" he asks, and with left hand on rod makes the headpiece nod slightly, thereby proving, apparently, that the lady is still beneath the veil. The veil is now lifted, and thrown across the seat of the chair, thereby concealing the presence of the knee-springs.*

* There are various modes of dealing with these latter. Some performers dispense with them altogether, but this is scarcely prudent, as without them the silk shews a very hard angular line at this point as soon as the lady has gone "down." Some push them back in the act of lifting the chair aside after the feat is over, and some simply leave them projecting, on the assumption that they cannot be seen, which is very nearly the case. Being made of very fine clock-spring, they are extremely slight, and against the dark background formed by the woodwork of the chair, are not likely to be noticed, unless by some one at the extreme side of the auditorium, who even then would probably have no idea of their use.

L'ENVOI.

Once more my task is, for the time being, ended. I cannot claim to have exhausted my subject, for it is inexhaustible. So long as science advances, so long as man has a brain to devise and hands to execute, the conjurer will find new worlds to conquer, and new weapons wherewith to conquer them. The present pages will give some notion of the new ground gained by Modern Magicians during the last sixteen years. If writer and reader see another decade, there will doubtless be yet further advances to chronicle, in which case they may once again meet on the familiar ground, and discuss anew

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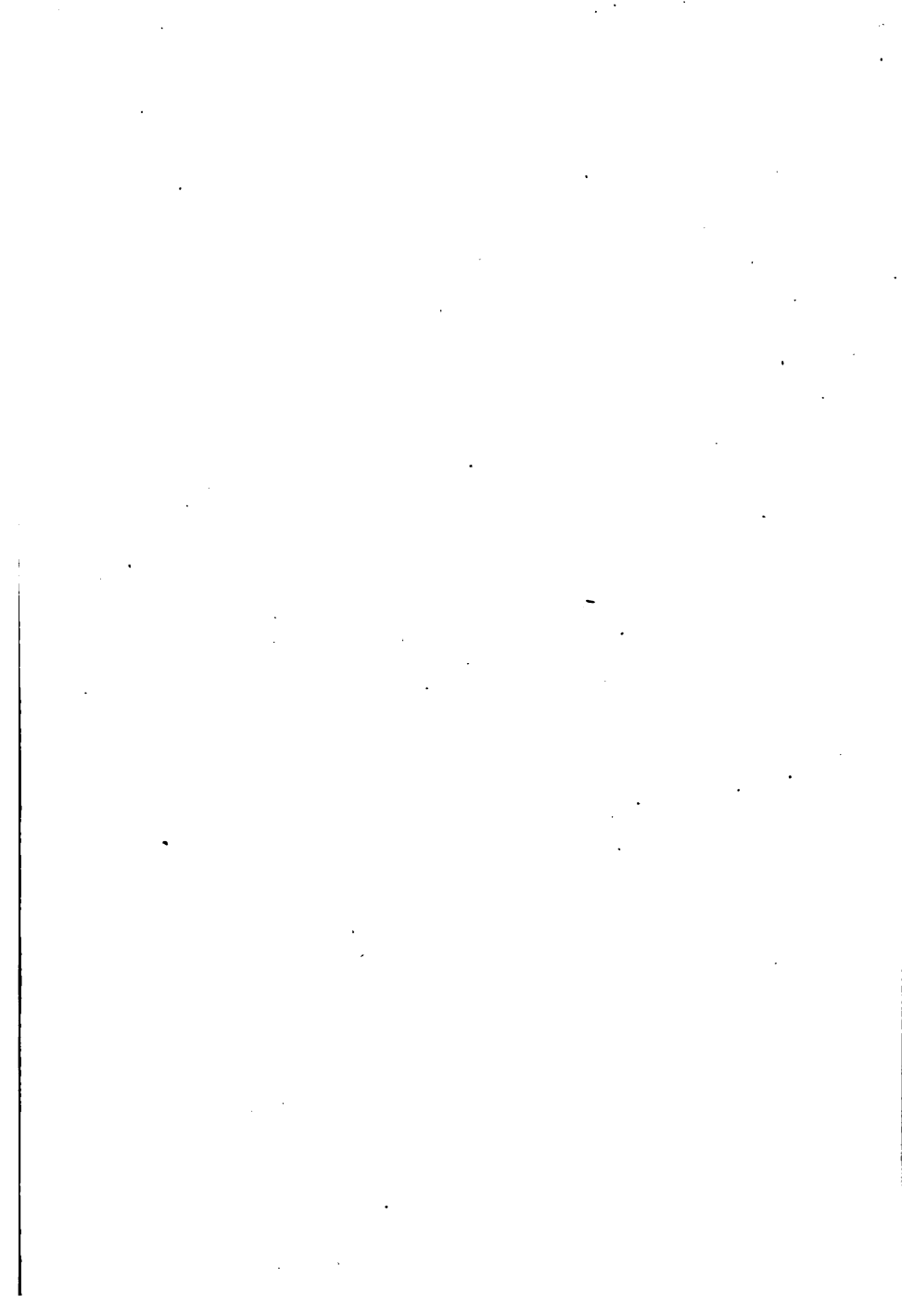
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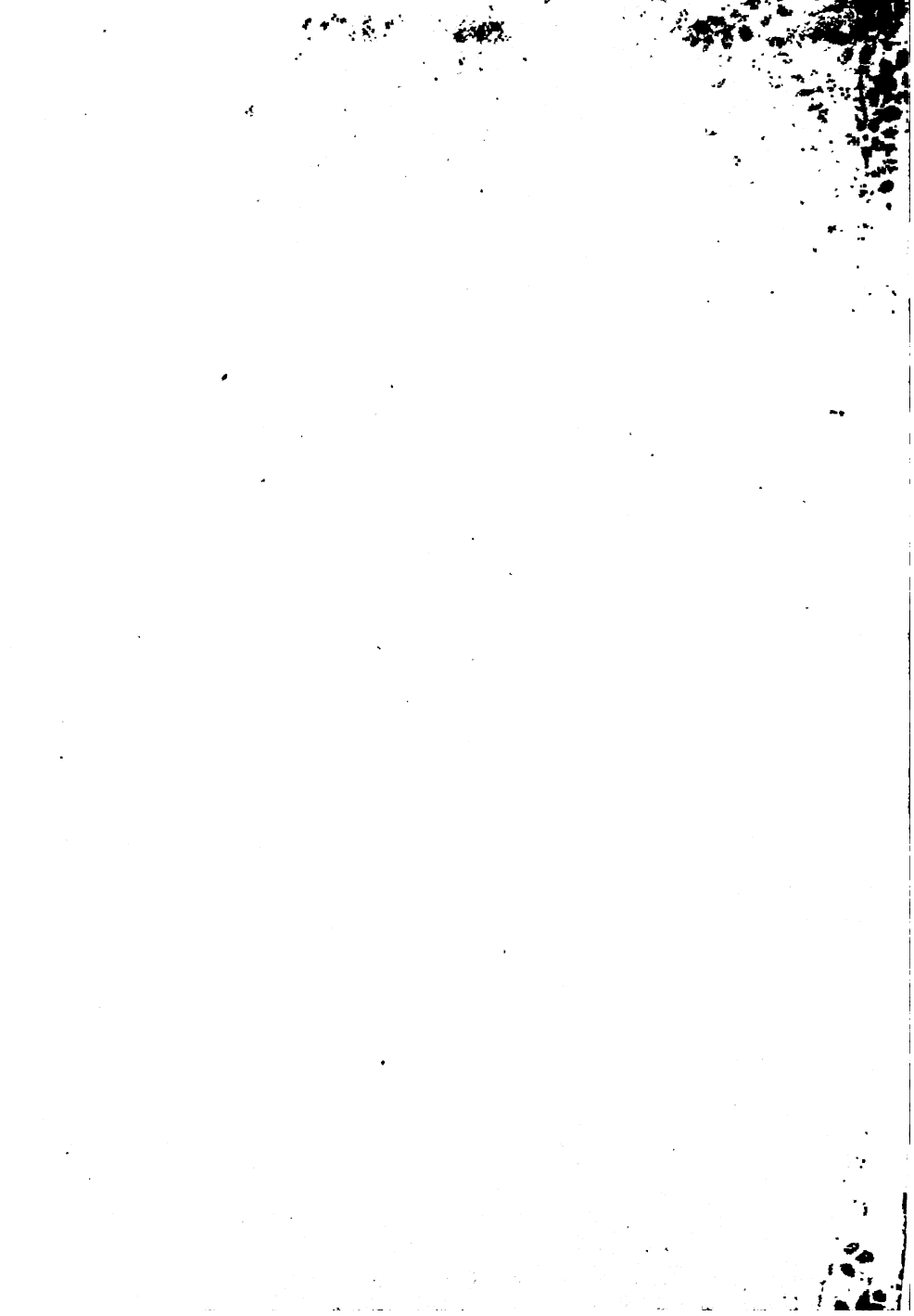
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